

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

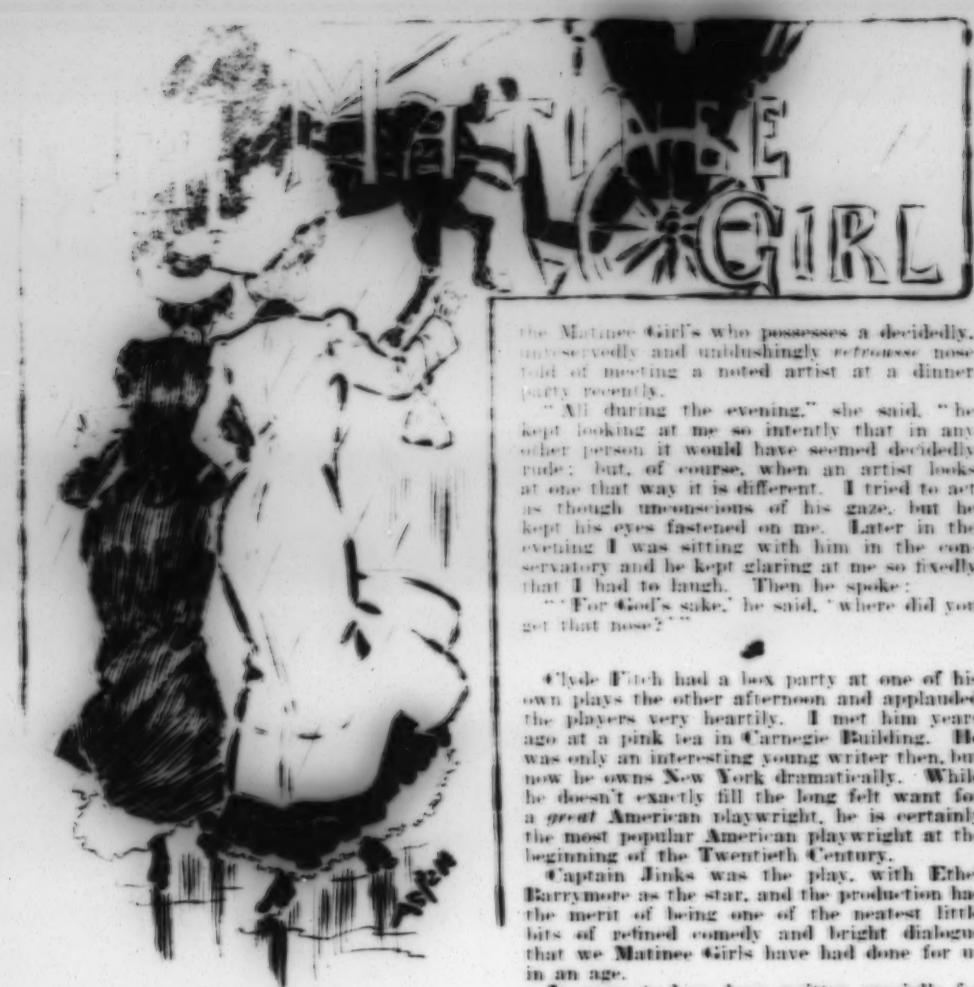
VOL. XLV., No. 1,258.

NEW YORK : SATURDAY MARCH 2 1901.

PRICE TEN CENTS.



CLARICE GANCE.



the Matinee Girl's who possesses a decidedly unscrupulous and unashamedly *retrausse* nose told of meeting a noted artist at a dinner party recently.

"All during the evening," she said, "he kept looking at me so intently that in any other person it would have seemed decidedly rude; but, of course, when an artist looks at one that way it is different. I tried to act as though unconscious of his gaze, but he kept his eyes fastened on me. Later in the evening I was sitting with him in the conservatory and he kept glaring at me so fixedly that I had to laugh. Then he spoke:

"For God's sake," he said, "where did you get that nose?"

Clyde Fitch had a box party at one of his own plays the other afternoon and applauded the players very heartily. I met him years ago at a pink tea in Carnegie Building. He was only an interesting young writer then, but now he owns New York dramatically. While he doesn't exactly fill the long felt want for a great American playwright, he is certainly the most popular American playwright at the beginning of the Twentieth Century.

Captain Jinks was the play, with Ethel Barrymore as the star, and the production has the merit of being one of the neatest little bits of refined comedy and bright dialogue that we Matinee Girls have had done for us in an age.

It seems to have been written specially for us?

The heroine, personated by Miss Barrymore, is an absolutely sweet, wholesome character that every woman actor should see and study. It is a lovely compliment to all the women of the stage, this delicately drawn sketch of a prima donna of the times of the bustle and the chignon.

And there is no doubt that Miss Barrymore is going to win triumphs of the permanent sort in her profession. Her voice, which has been trained out of its early harshness, is now suggestive of Ada Lehman's characteristic purr, and her manner is charmingly unstudied and natural.

She wears the very trying togs of the period of the play with a grace that every woman in the audience took off her hat to—for certainly that double curve of the hair arrangement and the gown below the waist is weird. Captain Jinks is portrayed by a very earnest young man who cannot by any means be called a bad actor; but he doesn't suggest the debonair swell of the time the least bit, and it detracts from the effect of the play to have the heroine fall so completely in love with a person who doesn't seem lovable in the least.

He is supposed to be something of a rake, but he has the manner of a Puritan, and in appearance is distinctly modern, and not handsome enough. The part of Captain Jinks is one that could be made a great deal of.

There should be more swagger to it, without overdoing. Certainly the Captain must have been a dashing sort of person. Conscious rectitude is written all over the chappie who plays the name part at the Garrick. He is stiff and timid in his lovemaking when he should be bold and ardent.

And that awful gray suit bound with wide black braid! Did the men ever wear such things? It suggests a song and dance, and ought to be exchanged for some jaunty sort of undress uniform—not technically correct, perhaps, but filling the picture and the imagination of the audience.

Every Matinee Girl wanted to snicker when the gallant Captain appeared in those dreadful clothes. They are impossible! Mary Manning was able to carry off a crinoline in Trelawny and make it charming, and Miss Barrymore carries the bustle and waterfall nicely; but it takes a woman to do things as clever as this.

We are educated up to well dressed men on the stage, and if the fashion of the period was to make a guy of one's self, it is not wise to make a hero a guy as to his apparel in a play where the character is hardly drawn with sufficient force to make the love he inspires understandable.

It is easy to picture a girl falling in love with a handsome hero whose virtues are hidden beneath the bushel of his faults, but when she makes an idol of a somewhat priggish male person who wears queer clothes, has a bad character, and suggests a Sunday school teacher, then it gets a little hazy. The whole building of the piece is too delicate for this flaw.

But it's a charming, delightful little play; one of the sort that a girl can take her mother to see. I am told that the entire Clyde Fitch circuit of plays is just as pleasant a gamut of entertainment.

THE MATINEE GIRL.

CLARICE VANCE.

Clarice Vance, The Southern Singer, whose picture appears on the first page of this issue, is perhaps the greatest enigma in the vaudeville field to-day; her peculiar method of delivering coon songs in conjunction with her striking personality and magnetic power has been commented upon by the press all over the country, one paper, the Boston *Traveler*, seems to voice the sentiment of all the others by saying, "Her charm is as powerful as it is indescribable." And yet, after a careful study of this artist's work, we find what? A girl who is the true type of the Southern woman, tall, lithe, graceful, with a dialect which possesses that soft intonation peculiar to the blue grass region, and which cannot be acquired, they say, by those not born in Kentucky. These, together with an expressive face, a winning smile and the knowledge of just what *not* to do when singing a coon song, form the chief attractions of this real artist.

THE NEW UPTOWN THEATRE.

John H. Duncan, architect of Grant's Tomb, has made the plans for the new theatre to be built by the Pabst Brewing Company at Eighth Avenue and Fifty-eighth Street, this city. Work will begin, it is expected, on March 1. The theatre will cover five lots and will have an entrance from the Park Circle at Fifty-ninth street. There will be a roof garden, and much of the upper portion of the edifice will be devoted to bachelor apartments. E. P. Stair has secured a ten years lease of the theatre, which probably will be named the Pabst.

Virginia Earle and Edna May, both of whom are in "The Girl," are two young women as different in type—physical and mental—as it is possible to imagine. Miss May is the very first proud, haughty, icily null girl we have ever had in a musical comedy. This is the secret of her charm. She is different from all the others. A girl with a naturally sad, almost suffering face, who knows enough to smile prettily and walk with a stately and statuesque pose of the head even when the funny man is directing his quips and jests at her, is a novelty.

Miss Earle, who was never known to disappoint in any part that has ever been entrusted to her, is the artist of the combination and makes an uninteresting part so charming with her own personality infused into it that one enjoys the moments that she is on the stage and welcomes her return. Then she offers such a contrast to Edna May's Christmassy card type that there can be no clash between the two. It is a perfect balance.

I can fancy a pretty play that could be written for Miss May in which, instead of stepping from a cake of ice, she would emerge from a stained glass window to the tune of organ music, later on to do all the wicked little stunts that she performs so demurely.

With that face of hers—where did she get it, I wonder? They say she comes from Syria, but she looks more like a native of Paradise—she would fit in beautifully to a halo and stained glass costumes.

And talking of falling heir to all sorts of features to which one has no right, a friend of

OURSELF AND THE PROFESSION.

But as a rule is a disagreeable word that the majority of people prefer to ignore even if they must bend to its mandates, but courtesy is a pleasing word, and while its demands may be just as exacting in a way, from an egotistical standpoint, it is far easier to obey. The duty, or rather courtesy, of the theatrical profession to the newspaper man, while sharply defined to the one, seemingly is of little moment to the other. On the pen of the one to a certain extent depends the popularity and perhaps the fame of the other.

How eagerly does the professional scan the daily paper for that coveted laudatory notice—and why should it be otherwise? And when it is found, how proudly, bluntly, modestly, or, as varies the case, in what a *blousé* way it is pointed out to those about and then clipped for the treasured scrapbook. Who wrote it or why it was written, troubles but little, if at all—it is there, and that is sufficient. If the notice is adverse in any way, if it points out failings, mannerisms, lack of study or education, the brow is cast aside, and the writer either consigned to eternity for a boy, a blockhead or worse, or the ruffly egotism resorts to other means of satisfying self.

Of course, one could hardly expect the subject of a disagreeable notice to respond, and so, incongruous as it might be, bear loads of fire on the author's head, but one naturally would expect that a person receiving a pleasing criticism, whether deserved or not, in the gratefulness of the heart should express appreciation.

But not so, out of the vast army of theatrical folk touring this country the few who tender their thanks for value in hand and abroad is pitifully small. Pitifully, because it demonstrates a woeful condition of professional courtesy, to say nothing of duty. Pitifully, because the discerning can trace the absence of gratitude and the presence of egotism.

Undoubtedly the dramatic editors of the big city papers are inundated to a certain extent with effusive epistles, but the reason is evident. How about the dramatic editors of the vast majority of smaller cities? How often does Mr. This or Miss That remember the kindly words, or even the helpful ones, when the next stand is made? They both miss that in most instances the big critics are not the only discerning critics, and many an apt and valuable criticism is born in the obscurity from metropolitan views, of the provincial press.

If a professional isn't grateful for the notice received, and if it is a just one, whether it be in praise or condemnation—for in the adverse ones lurk the seeds for the greatest good—should it not be that person's duty, when courtesy is not a part of the make-up, to at least express some acknowledgment to the writer?

The newspaper reviewers, or critics, as one wills, have a thankless task at best. It is their duty, night after night, oftentimes after hours of labor elsewhere, to view this or that attraction, and usually more than one during the same evening, and then to the office to prepare copy. Their duties are necessarily arduous, and the constant round of meritorious and unmeritorious entertainments is wearying, two facts that the entertainer doesn't stop to consider during the perusal of the printed notice. While the news paper writers may derive a certain pleasure from their work, it is a duty and a thankless one—a species of welcome they thoroughly understand; but if they are honorable and consistent they record their beliefs, be they pleasing or displeasing; they assist in making reputations in innumerable ways, and yet those who benefit thereby pass on forgetfully.

There are Thespians and Thespions, and there are obligations and duties, and there is—not least of all—the courtesy of gentlewoman and gentleman.

Are the members of the theatrical profession less courteous than those of other professions or crafts, or is it that the glare of the limelight scatters to the four winds the thoughts that prompt the courtesies that make life better and brighter?

JOHN TURTON leading with ROSE MELVILLE. *

CLIPPER OF THE WIRE.

Theodore Hart Nance's new play for Andy Mack, Tom Moore, has been completed and adapted.

A divorce was granted in Chicago on Feb. 2, separating Louise Willis Hepner from her husband, William Hepner.

Maud Reynolds caused the arrest of her brother, Arthur Meyerling, in Brooklyn last week and charged him with stealing nearly \$200 in money and jewelry. Meyerling was held in \$1,000 bail for examination.

John P. Wilson, press agent of the San Francisco *Theatre*, and Annie Schatz, non professional, were married on Feb. 14 at Oakland Cal.

J. Harry Proctor, business-manager with Edward D'Orsay, is recovering from an attack of mumps and will take a trip to Bermuda for a few weeks rest and recuperation.

Oscar Hammerstein secured title on Feb. 1 to the West Thirty-fourth Street property upon which he will build his new Drury Lane Theatre. The house may be opened next season with the dramatization of the "Nick Carter" stories.

William Paul and Ethel Gordon were married in St. Louis, Mo., on Feb. 19. Miss Gordon came all the way from Sydney, N. S. W., for the wedding.

Mr. and Mrs. Lee Green Smith (Florence Barber) have joined Charles X. Holmes' Columbia Opera company, opening at Wheeling, W. Va., on Feb. 18. Mr. Smith is musical director of the company.

A catchy march was recently composed by Sherman Swisher for the Curtis Comedy company band. It is named "The Blanche Hazelton March," after the leading lady of the company.

Arthur Shirley and Benjamin Lundeck's play of London detective life, From Scotland Yard will have its first production in this country in April. Frank Sanger, who represents the author, has disposed of the American rights to the play.

Florence Huntley, who some weeks ago was injured in doing a leap in "The swing for life" scene of The Great White Diamond, has recovered and has rejoined the company, assuming her original part of Leah Bruce.

Suit has been brought by Mrs. H. G. Danforth, president of the Tuesday Musical Society of Rochester, against Maurice Gran to recover \$700 damages on account of the failure of Madame Schuman-Heink to appear at a concert arranged by the society on Dec. 17, at the Baker Theatre. Mr. Gran's defense will be that a delay of trains made fulfillment of his contract impossible.

An original musical extravaganza entitled Where Is It, written by F. L. Smith and C. E. Mosher, was performed for the first time, by amateurs, in Brooklyn, on Feb. 18.

Harriet Geddehouse, a Boston soprano, made her debut in grand opera last week at Modena, Italy, in the role of Elsa in Lohengrin. The Italian critics praised her work highly.

The Northeastern Saengerbund presented last week to President McKinley an elegantly bound volume of German songs. The society also delivered to the German Ambassador a souvenir book containing a prize song and an address printed upon pages of solid silver, which is to be presented to Emperor William.

The benefit for the Missionary Sisters of the Sacred Heart, given at Wallack's Theatre on Feb. 19, netted nearly \$2,500.

John J. McNally's new play for the Rogers Brothers next season will be called The Rogers Brothers in Washington.

Paul Steinendorff has resigned as musical director with Alice Nielsen and has returned to town.

Michael Angelo Salvatore Mario Valeri was held in \$800 bail for examination in a local court on Feb. 20, being charged with sending threatening letters to Mrs. Martha Hughes Browne and with stealing a \$150 diamond ring of hers.



ETHEL BARRYMORE

In Captain Jinks of the Horse Marines.

more fair. *Kids of Tennessee* 15; good house and performance.

ILLINOIS.

PEORIA—GRAND OPERA HOUSE (Chambers, Huntington and Co., managers): *Sons' Minstrels* Feb. 24, 25; packed houses; an unequalled success; the setting of the first part, designed and built by H. L. Heyman, was gorgeous; the title and first part had been copyrighted, and Mr. Heyman intends to reproduce the show in other cities. Under the Red Robe 16; Why Smith Left Home 17; good house; audience pleased. Williams and Walker in *Sons of Ham* had big house 18; excellent performance. Bowery Burlesques 19.—ATLANTIC CITY M. W. E. Berger, manager: Kingsley Russell co. in *What Happened to Smith* 15; house pleased.

SPRINGFIELD—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): *Ole Skinner* in *Prince Otto* Feb. 11 pleased fair audience. *Sherlock Holmes* 12; *Secret Service* 13; *The Honest Blacksmith* 14 pleased; topheavy house. *Tim Murphy's Minstrels* 15; fair audience. *West's Minstrels* 16; large audience pleased. *THEATRE COMIQUE*, OPERA HOUSE (J. J. Friedman, manager): *Hans Hanson* Feb. 20; *Temple Hall Quartette* 21; *My Friend from India* 22; *The Three Musketeers* 23.

CHICAGO—SHERWOOD OPERA HOUSE (T. R. Farwell, manager): Under the Red Robe Feb. 14; Vogel and Deming's *Minstrels* 20; *Peek's Bad Boy* 21.

DETROIT—THEATRE (William H. Huishiser, manager: Sherlock Holmes Feb. 14; Williams and Walker 15; *Vogel and Deming's Minstrels* 27.

DETROIT—OPERA HOUSE (Phil Wade, manager: Clara Thompson in *The Chinook* Feb. 15; good business. *Peek's Bad Boy* 27.

MILWAUKEE—OPERA HOUSE (G. D. Patrick, manager: Brown's in *Town* Feb. 19; *Maloney's Wedding* 20; *Bench and Bowers' Minstrels* 21, 25; *High Rollers* 26; *Other People's Money* 28).

MINNEAPOLIS—WILHELM'S OPERA HOUSE (G. F. Given, manager): *The Honest Blacksmith* Feb. 12 pleased fair house. *West's Minstrels* 13; good house; specialties good. *Tim Murphy in A Bachelor's Romance* 14; good attendance; excellent performance. *A Romance of Elmendorf* 15; *Williams and Walker* 16; *A Social Maid* 22; *Other People's Money* 23; *Maloney's Wedding* 24; *West's Minstrels* 28.—ITEM: P. Horne left the Warner co. here to join the Mystic Vinton co.

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MINNEAPOLIS—BROADWAY THEATRE (Coslett and Foley, managers): A large and delighted audience saw *Tim Murphy in A Bachelor's Romance* Feb. 14; Hungarian Orchestra 15; large and pleased house. What happened to Jones pleased good house 16. A feature was the music by the Hungarian Orchestra that had an open date and remained over. Williams and Walker 21; *A Romance of Elmendorf* 23; *Other People's Money* 24. *The Three Musketeers* 25; *Red Robe* 26.

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THE NEW YORK DRAMATIC MIRROR

MARCH 2, 1901

THEATRE NEWS

BY JAMES L. ROBERTSON

MANAGERS AND ACTRESSES

ENTERTAINMENT

THEATRE REVIEWS

ADVERTISING

NOTES

THEATRE CALENDAR

THEATRE GLOSSARY

THEATRE HANDBOOK

THEATRE LIBRARY

THEATRE PICTURES

THEATRE RECORDS

THEATRE TALK

THEATRE TRADE

THEATRE TRAVEL

THEATRE VIEWS

THEATRE WIRE

THEATRE WORK

THEATRE WRITERS

THEATRE YOUTH

THEATRE ZEPHYRUS

THE

"THE BITTER END."

(After Failure of the Theatrical Trust's Attempts to silence "The Mirror.")

The Dismissal of the Indictment Procured Against Harrison Grey Fiske Lately Concludes a Remarkable Series of Actions—Three Civil Suits for Damages Instituted by the Trust Had Already Been Dismissed on the Trust's Motions—Trust's Threats of Dire Consequences of Criticism and What They Amounted To—The Members of the Trust Evidently Have a Wholesome Fear of Legal Machinery.

The dismissal of the indictment against the editor of THE MIRROR, obtained by the Theatrical Trust June 2, 1898, and alleging criminal libel, closes one of the most momentous series of attempts aimed at the freedom of the press that journalistic history can show.

This indictment for criminal libel was the last of a number of attempts made by the Trust to muzzle THE MIRROR, a brief review of which will amuse as well as interest.

On Nov. 13, 1897, THE MIRROR began the publication of a weekly supplement of four pages for the purpose of freely ventilating the methods and operations of the Theatrical Trust, and this supplemental publication was continued for fifteen weeks. Readers will remember the vigorous and uncompromising manner in which Trust affairs were treated in this supplement.

This publication was undertaken to protect from liability any concern in any way affiliated with THE MIRROR, the Theatrical Trust having attempted to stifle criticism of its operations in the regular edition of THE MIRROR by bringing a suit for damages against the American News Company, which circulated this journal, in addition to a like suit for damages against THE MIRROR.

Finding that the attempt to stifle criticism by THE MIRROR had signally failed, the Theatrical Trust next brought a suit to recover damages against the Williams Printing Company, the printers of THE MIRROR.

This expedient also failed. The supplement to THE MIRROR continued to handle the Trust without gloves, and such was its effect that nearly a hundred of the most influential newspapers in the country fell into line in opposition to the Trust.

Having exhausted its "civil remedies," or rather having invoked in bad faith, as it afterward was shown, its civil remedies, namely, the three suits for damages, one against THE MIRROR, another against the News Company, and a third against the printers of THE MIRROR, the Trust, on March 2, 1898, through one of its more prominent members, Marc Klaw, sought by criminal process to silence THE MIRROR. On that date Klaw swore out a warrant for the arrest of Harrison Grey Fiske, editor and proprietor of THE MIRROR, charging criminal libel.

The Civil Suits.

That the Trust was grievously exercised from the start because of THE MIRROR's criticism of Trust methods was plain. The civil suit against THE MIRROR for alleged libel was based on two articles published editorially in this journal. The complaint of the Trust, dealing with the first of these articles, called it "a false, defamatory, scandalous and malicious libel," and reproduced it as follows, with bracketed interlinings showing that there was no doubt in the minds of the plaintiffs that it referred to them:

PUBLICITY.

"THE MIRROR this week adds another chapter of journalistic comment to the chapters that have before been published in these columns on the so-called Theatrical Trust [meaning the plaintiffs]."

"Publicity is the salt that will save the theatre of the country from putrefaction. THE MIRROR long ago sounded an alarm against the band of adventurers [meaning plaintiffs] who imagined that they could manipulate the amusement business for their sole gain, and the alarm has been heard."

"Reputable and influential managers in various cities now see the danger or utter demoralization that threatens the theatre through the associative schemes, marked by cliquish greed and dishonesty, of certain persons who compose the so-called Theatrical Trust [meaning the plaintiffs] and those newspapers, as conservators of a great institution in which all the people are concerned, are coming forward in defense of the best interests of the stage as against the mercenaries who threaten its welfare."

"The newspapers of the country are becoming alive to the Trust's [meaning plaintiffs] system of double dealing, of false pretenses, and of misrepresentation, and to the efforts of the Trust [meaning the plaintiffs] to foist upon the public, in place of what the public desires, the organizations of individual members of the Trust [meaning the plaintiffs], who, not satisfied with the business of fishing, also wish to cut bait," the defendant thereby meaning that the plaintiffs had banded together to manipulate and influence the theatrical business artfully and deceptively, and by questionable, wrongful, and improper expedients, and that the plaintiffs were influenced solely by greedy, venal and unworthy motives, and that the influence of the plaintiffs in their said business or profession threatened to demoralize the said business and profession; and the defendant further meaning thereby that the plaintiffs, in the pursuit or practice of their said business or profession, were accustomed to and did habitually practice double-dealing, trickery and knavery, were accustomed to and did habitually make false, misleading and fraudulent pretenses, and false, misleading and fraudulent representations, and obtained advantages by means of such false representations, made with knowledge of their falsity."

The sum of \$50,000 was demanded as compensation for the publication of the foregoing article, the feeling of the Trust as to which is in a measure indicated by the matter in italics. The second cause of action was based on the following article, for which a second \$50,000 was demanded in the complaint. The italics again denote feeling as well as one of the curiosities of legal verbiage:

EVIDENTLY—NOT.
Evidently the people want the affairs of the drama left where they are—in the hands of the illiterate managers of the Trust [meaning the plaintiffs].—*Musical Source.*

This fine bit of sarcasm is extracted from a half column of satirical characterization of the Theatrical Trust, Syndicate, Combination, of "Private Business" Partnership [meaning the plaintiffs], by whatever name it may be called, in the *Clarke*. From the various expressions in other representative newspapers, some of which are reproduced in other columns, it appears quite plainly that the people do not want the affairs of the drama left in the hands of the Trust [meaning the plaintiffs], and the defendant meaning therefore that plaintiffs were illiterate, unable to read, unfamiliar with dramas and theatrical plays, and ignorant of their business and profession, and that people do not want the affairs of the drama left in the plaintiffs' hands.

"which is picturesquely referred to as the Shylock combination," [meaning the plaintiffs, and that the plaintiffs were a combination of persons influenced in their said business and profession solely by avaricious, greedy, grasping and conscienceless motives], "the swarm of middlemen" [meaning the plaintiffs, and that the plaintiffs served no useful or proper purpose in their said business or profession, and were mere useless intermediaries and intermediaries], "that insolent and mischievous clique of theatrical middlemen" [meaning the plaintiffs, and meaning that plaintiffs were a small, exclusive, insolent party, associated for selfish and unscrupulous purposes, and exercising a mischievous, injurious and harmful influence upon their said business and profession], "insolent jobbers" [meaning the plaintiffs, and meaning that the plaintiffs were mere offensive intermediaries, serving no useful purpose in said business], "the theatrical throat-tiers" [meaning the plaintiffs, and that the plaintiffs were organized to strangle and destroy the theatrical business and profession], "the crooked entrepreneurs" [the said word "entrepreneurs"]

fit to serve in any but the most subordinate places in the economy of the stage, and that they ought not to be tolerated even in those places, except under a discipline, active, vigorous and uncompromising. Their records are disreputable, and in some cases criminal, and their methods are in keeping with their records."

The second count in the complaint was based on the following article from THE MIRROR:

"The Theatre Trust" nourishes nothing but its own enterprises. Those it nourishes on the blood of others' enterprises. It cherishes nothing that is related to art, but the money that may be squeezed out of art. It fosters nothing unless it gets a percentage of the receipts. It develops nothing that will ever live in an honorable place in stage history. It is a peculiar abomination."

"Let it not be forgotten—in due legal course it promises to be enlarged upon—that the works of 'The Theatre Trust' but reflect the characters of some of the persons who compose it. That proofs are plenty that at least one member of the 'Trust' has practiced dishonesty after dishonesty upon those who at the time were legally his business partners; that another has been in criminal court charged with attempted assassination; and that the career of another was in keeping with the careers of several of his business associates.

"And these are the persons who have the art of the American stage in their hands."

Both of the foregoing articles were declared in the complaint to be "false, scandalous, malicious and defamatory," and the law was invoked—in utter bad faith as it has turned out—to punish them.

The Police-Court Experience.

The experience of the members of the Trust at the preliminary hearing in Police Court was not exactly the experience that they had expected. Harrison Grey Fiske duly appeared at the Police Court on Tuesday, March 15, 1898, accompanied by his counsel, Abram Kling, and a hearing was had. One after another several of

AT A COURT OF GENERAL SESSIONS OF THE PEACE

of the City and County of New York, holden in and for the County of New York at the Building for Criminal Courts in the Borough of Manhattan of the said City, on Thursday, the Twenty-first day of February, in the year of our Lord one thousand nine hundred and one.

PRESENT.

THE HONORABLE MARTIN T. McMAHON,

Judge of said Court of the County of New York.

Justice.

THE PEOPLE OF THE STATE OF NEW YORK AGAINST HARRISON GREY FISKE.

On two indictments for Publishing a Libel, Sec. 242 Penal Code, tiled June 2nd, 1898.

On Motion of the District Attorney, it is Ordered by the Court that these indictments against

HARRISON GREY FISKE,

the defendant, he and the same are hereby dismissed. It is further ordered that the said defendant, and his surety, be severally discharged from their Undertakings to Answer.

A true extract from the minutes.

[SEAL.]

EDWARD R. CARROLL,
Clerk of Court.

being a French word meaning, when translated, enterprises or adventures, meaning the plaintiffs, and meaning thereby that the plaintiffs were tricky and dishonest persons, and conductors of dishonest enterprises, given to seeking gain and advancement by questionable and improper expedients, and were not straightforward or upright in their said business], and in other forms direct, truthful and unambiguous [meaning thereby that the libelous statements aforesaid were, in all respects, true]. And it is safe to say that the vocabulary of the public-spirited newspapers in opposition to this un-American and intolerable combination of greedy and narrow minded tricksters [meaning the plaintiffs] and meaning that the plaintiffs were an unpatriotic and not-to-be tolerated combination of persons, and that the plaintiffs in their said business and profession were persons who habitually tricked, cheated and defrauded the persons with whom they dealt, and were tricksters and cheats] is now but unlimbering for effective use.

The complaints in the suits instituted against the News Company and the printers of THE MIRROR were more formal and less particular, and no doubt are remembered in substance by readers of THE MIRROR, as they were published, with the answers thereto, in these columns.

The Criminal Complaint.

In the criminal complaint against the editor of THE MIRROR, sworn to by Marc Klaw, after the usual recital, the following article published by THE MIRROR was cited as ground for the first count:

"Water cannot rise higher than its source."

"A thornbush does not bear grapes, and there are no figs on thistle stalks."

"What, then, should be expected of the band of adventurers of inferior origin, of no breeding, and utterly without artistic taste, who, by the devices that achieve a corner in pork or cattle or corn, have seized upon the theatre of this country, and are determined to reduce it for revenue alone to the level of a sweatshop?"

"Art, under the auspices of these persons, would languish and die as though by slow poison. The manhood of the actor and the womanhood of the actress would be vitiated and enslaved. Public taste would be corrupted until a popular outburst—one of those remedies that Nature provides as a remedy—should smite and drive out of the dramatic temple those responsible for the general demoralization."

"Let it be kept in mind that the ruling number of the men who compose 'The Theatre Trust' are absolutely un-

the members of the Trust were compelled to answer questions that led Al Hayman, of the Trust, to remark that it would seem that it was the Trust, and not the defendant, against whom the complaint had been made. Readers of THE MIRROR will remember many significant details of the examination as it was published in full by THE MIRROR at the time. By suggestion, the cross-questioning of members of the Trust by Mr. Kling brought out much at this preliminary hearing that tended to justify the publications in THE MIRROR that served as a basis for the proceeding. Among other things, in addition to inquiries that affected members of the Trust nearly and personally, the agreement of "partnership" was brought into court and made a part of the record. That agreement, which has been published in THE MIRROR, showed the nature of the combination, and suggested the means by which it proposed to lay the theatres of this country under tribute. The members of the Trust subjected to Mr. Kling's searching examination breathed sighs of relief upon the termination of the examination, which occupied several days. The editor of THE MIRROR declined to disclose his case in a Police Court, really a court without jurisdiction, and waived examination.

Dismissed by the Grand Jury.

Three days after the police court examination ended on March 25, 1898, the Grand Jury heard the testimony of the members of the Trust, deliberated the charges and decided that they were groundless by refusing to indict and dismiss the complaints. The Grand Jury's action caused a commotion in the office of District Attorney Gardner, and the extraordinary course was adopted of sending an Assistant District Attorney before the Grand Jury with an urgent plea to reconsider their action. This attempt to interfere with the Grand Jury's prerogatives naturally was resented by that body, which refused to take the matter under advisement again.

Persistent Attempts to Slander.

This procedure with its results did not affect the Theatrical Trust with persons in the District Attorney's office. Consequently Colonel Gardner and his factotum, Daniel O'Reilly, Deputy Assistant, presented the identical complaints to the Grand Jury of the succeeding month. This body, like its predecessor, failed to oblige the Theatrical Trust, and it was not until repeated efforts had been made that on June 2, after hearing the testimony of Marc Klaw, Samuel F. Nixon (Nirdlinger), and Ezra

Shultz, and upon the strongest possible recommendation of the District Attorney, indictments were obtained. It may be noted in passing that the Grand Jury was not able to hear the testimony of Mr. Fiske, owing to the bad faith and broken word of District Attorney Gardner.

As events have proved and as Mr. Fiske at the time suspected, the Trust's purpose in persistently seeking these indictments was twofold: first, for the effect they imagined it would have upon professional opinion and the anti-Syndicate crusade; second, their belief that this course would silence THE MIRROR.

The manner in which the arrest under these indictments was planned and sought to be carried out confirmed this suspicion. The bench warrant for Mr. Fiske's arrest was issued early in the afternoon of the day on which the indictments were found, but by virtue of the "pull" hitherto noted, and in violation of law and custom, the officer attached to the District Attorney's office and charged with serving the warrant was not instructed to execute it until late in the evening, the purpose of the Trust being to cause the arrest to be made at an hour when it would be impossible to secure bail. Like most of the plans of the Trust, this one came to naught. Mr. Fiske was informed of the indictments and the warrant hours before its service was arranged for. Late at night members of the Trust most active in this business, together with a number of their friends in carriages, and newspaper reporters whom they had gathered for the purpose of witnessing and describing the performance, assembled in the vicinity of the hotel where Mr. Fiske was residing, but their scheme miscarried, and long after midnight the assemblage was obliged to disperse, having lost the chief object of the entire proceeding, besides a night's rest.

The Indictments Dismissed.

Mr. Kling frequently in writing and personally requested the District Attorney to bring the case to trial. Vague promises were made by Colonel Gardner, but no sign of action was forthcoming. The indictments, in fact, were pigeonholed.

It was proposed that Mr. Fiske should stipulate that he would take no legal proceedings against the members of the Trust. Mr. Fiske informed Colonel Gardner emphatically that the only service the District Attorney could render him would be to bring the long delayed case to trial, but he would make no stipulation. This was the one course which the Trust did not desire to pursue. Nevertheless, Mr. Gardner pledged his word he would bring the case up inside of two weeks and instruct his assistant, Mr. Osborne, to prepare it for trial. That promise was made to Mr. Fiske and his counsel in April last, but no action of any sort was taken by Colonel Gardner up to the time of his removal from the District Attorneyship by Governor Roosevelt.

Dismissed at Last.

When Mr. Philbin, the present District Attorney, took office he found plenty of work to do in order to straighten out the affairs of the office. A fortnight ago, however, he reached this matter and learning that the members of the Theatrical Trust were unwilling to appear in court in support of their charges, he arranged for the dismissal of the indictments. Last Thursday Assistant District Attorney Osborne appeared before Judge Martin T. McMahon, Judge of the Court of General Sessions, and moved that the indictments should be dismissed. The dismissal was accordingly ordered by Judge McMahon.

The Threats.

The Trust, through its spokesman, Klaw, took occasion at the moment criminal proceedings were started to foretell alleged dire things that the Trust was to cause to happen to Mr. Fiske.

"We are going to fight this matter to the bitter end," said Klaw to a *Herald* reporter in an interview printed on March 8. "Our private business has been the subject of constant and unceasing attack, and we intend to test the limits to which such things can go."

In an interview in the *Telegraph*, published the same day Klaw said: "It never has been our intention to submit under such insults. The fight has just commenced, and it will be so quick. Before we are through we intend to make Mr. Fiske prove his allegations or publicly acknowledge his mistake."

Klaw went further than this in another interview in the *Telegraph* on March 23. "We—the members of the Theatrical Syndicate—consider that we have been most patient in this matter," said he, "and have submitted too long to great insults and injuries. Now, we think, the time has come to vindicate ourselves before the public, and now that we have inaugurated aggressive action we intend to push the affair to the bitter end. In addition to these criminal suits, we have instituted civil actions against Mr. Fiske, the American News Company and the Williams Printing Company, for printing and circulating libelous matter. We shall not rest content until we have landed Mr. Fiske in jail for his vile attack on us. We even went so far as to charge that certain men composing the Syndicate were fugitives from justice. Is it any wonder that we should now desire to make matters warm for Mr. Fiske?"

Useless Expedients.

THE MIRROR has steadily continued its opposition to the Theatrical Trust, wishing nothing better than that any one of the suits instituted by the Trust against this journal and the concerns related to it in business might come into court, that the whole matter might be legally threshed out. That the Trust never had any wish or intention to try legal conclusions has been evident ever since the happenings in police court on the preliminary hearing of the charge against the editor of THE MIRROR. The suits brought by the Trust were all instituted as expedients in the hope that they might silence THE MIRROR's criticism of Trust methods. That the Trust was and is afraid to go into court on any proceeding that will permit of searching inquiry into the Trust's business is plain. On April 5, 1898, the Trust discontinued its civil suit against the American News Company as an alleged circulator of THE MIRROR's alleged libels; on April 18, 1898, the Trust discontinued both the suit against THE MIRROR and the suit against the Williams Printing Company; and because the members of the Trust were afraid to face the music the indictment against the editor of THE MIRROR for alleged criminal libel was dismissed last week.

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PROFESSIONAL CARDS.

JESSIE IZETT as Alice Adams in *Nathan Hale*.

Still, the play was extremely interesting, probably because of the exquisite acting of a Miss Jessie Izett, somebody unknown here but somebody America ought to watch as it did Julia Marlowe. Miss Izett played Alice Adams and brought fresh charm and intensity, deliciously glibish and enchanting comedy to the part. Her simplicity and true note of art, her beautiful voice and face, and above all, a rare sincerity and vivid personality, were irresistible. She has that indescribable power given only to supremely gifted young women, and her face is full of expression and absolute truth to emotion. Something of Marlowe lies about the deep, changeable dimples in Miss Izett's chin and about her cheeks, and there is that glow and sweetness and alterable music in her voice which is one of Marlowe's greatest fascinations.

She is Captivating.

Miss Izett seems very youthful and was such a bewitching schoolgirl in the gay, florid force of her scenes toward the play's finish, giving ample proof of the tremendous gift this gracious young woman brings to make Chicago wonder where she has been hiding long enough to learn so much of the art she is bound to adorn. Did the public ever care to go and see beautiful acting just for art itself? It would flock to see this unknown girl's splendid work, but the public never finds out anything for itself and it would rather tear its clothes to pieces in a chase after a well-advertised claim than listen to a strange nightingale singing in a cage. Miss Izett's Alice is Alice. Miss Izett is captivatingly mischievous and graceful, and the first glow she gives of her power comes in the telling of Alice's forbidding dream, when the audience sat hushed up to a breathless pitch of admiration and sympathy carried on by the clear melody of a young, exquisite voice full of music and tender pathos. In the latter scenes, where Alice suddenly matures, the youthful actress was superb, nothing less, altogether betraying talents quite beyond the demands of the role.

Cassie Admits her Lover.

In the silent adieu to her condemned lover this Alice sweeps the huge audience quite out of its dignified behavior, and as she crept on, wordless, her pale face hidden and only sincere, tragic sobs racking her girlish figure, the house interrupted her whispered sobs with sympathetic applause and open, unabashed weeping men and women crying hysterically. I wished Clyde Fitch might have seen Miss Izett—per-

haps he has, and enjoyed the week he gave to so promising a contestant for brilliant hours.—Amy Leslie in "Chicago Record."

The Alice Adams of Jessie Izett was a charming but acting and she had the splendid audience in thorough sympathy with the love and grief of the pretty revolutionary maid before the second act was ended.—Chicago Chronicle.

But not all the credit for the success of the performance belongs to Mr. Kyle. He is assisted by a Miss Izett, a name that has never been printed very largely on theatrical bills, who is charming in the part of Alice Adams. This is no small Maximilian Elliot did so beautifully in the original production, and her successor has the advantage of having the way well prepared for her. Yet it is not every young actress who could reproduce a character so admirably as Miss Izett does, and be at once bewitching in the comedy scenes of the early acts and forceful in the tragic scenes of the close.—Chicago Record.

Miss Jessie Izett, who played Alice Adams, apparently caught the spirit of that character. She is a girlish, rather slight young woman, and her comedy scenes are full of life, action, and sparkling blushing of modesty and coquetry. She had, too, the repose for the character, and made it effective in a natural and convincing way. Mr. Fitch has produced many number of bewitching heroines in the course of his prolific career in that business, but he has offered none more human than Alice, and Miss Izett realized the character after a manner that compelled attention. Hers was a difficult and harrowing task in the scene of fateful love in the concluding act, but she was well equipped for the stress and emotion as she had been for comedy. Considering her rather frail physique, this came as a decided surprise. There was enough merit to Miss Izett to convince that she is one of the younger actresses whose career will be worth some future attention.—Chicago Record.

Another name that is not so well known as it may be is that of Miss Jessie Izett, who had the part of Alice Adams; she played it naturally and with much charm. In the final scenes, which might easily be heartbreaking in a girl, is not intended to be, she exhibited a discretion that made it all that the dramatist could wish.—Chicago Post.

Alice Adams is made interesting, lovely and warmly by Miss Jessie Izett. She has a beautiful profile, a charming manner, a bewitching dimple, acting ability, sincerity, modesty and magnetism. She ought to be satisfied with these, especially in view of the obvious fact that her audience were entirely satisfied with her. George P. Goodale in Detroit Free Press.

LILLIAN LAWRENCE

Fourth Year—Leading Woman.

Castle Square Theatre, Boston, Mass.

One cannot help speaking of the fairly fascinating work of Miss Lawrence as *Lady Bubble*. It would almost seem as though this remarkable actress had gone previous successes one better.—Boston Traveler, Feb. 12.Lillian Lawrence had the hardest task of the evening in following Minnie Adams as *Bubbie*, but she easily performed the requirements of the character. She had the advantage of having the author's own direction. She made an attractive picture to the eyes in the many colored maps of the Gypsy maid, and she proved fascinating enough to charm a whole theological seminary, let alone one solitary little minister. Her comedy scenes were admirable, and the bits of pathos showed what a versatility Miss Lawrence possessed.—Boston Transcript, Feb. 12, 1901.Miss Lillian Lawrence, as *Lady Bubble*, "the Egyptian," surpassed most of those she has ever made in her solo career with the Castle Square Theatre company. The spirit of mischief which is so thoroughly identified with this character as drawn by the author seemed to have entered into and taken possession of this actress last evening and she realized the captivating character of the Gypsy girl whose education has not eradicated her natural tendencies in the most fascinating fashion.—Boston Herald, Feb. 12, 1901.Lillian Lawrence, of course, is *Lady Bubble*, "the Egyptian," and her rendition of the part is one of the best things she has done, and the character suits her to perfection.—Boston Advertiser, Feb. 12, 1901.In her impersonation of *Lady Bubble* Miss Lawrence gave a realistic reproduction of the character sketched by the author, and caught the spirit of the Gypsy girl whose education fails to remove the influences of her early childhood. She improved every scene and situation to its utmost, and looked and acted the part in a way that charmed all who saw her.—Boston Globe, Feb. 12, 1901.Lillian Lawrence delighted and surprised her most ardent admirers by her charming impersonation of *Lady Bubble* who masquerades as the Gypsy girl. In look and action she was a reproduction of the character sketched by the author and her success must be accepted as the greatest triumph of her career in this city.—Boston Post, Feb. 12, 1901.**AT LIBERTY.****ARTHUR LANE**

Light Comedian.

Stock or Combination. Summer and Next Season.

Little Billie, Lord Chumley, Dr. Bill, Aramis in Musketeers, Dave in *In Missouri*, Gaston in *Camille*, Etc.**SUSSETTE WILLEY**

Leading woman Bowdoin Sq. Theatre Stock Co., Boston, Mass., seasons 1900-1901.

AT LIBERTY AFTER FEB. 24TH.

Invites offers for balance of season. Will accept first class Stock or combination companies.

Room 715 Winthrop Building, 7 Water St., Boston, Mass.

DATES AHEAD.

The names and agents of traveling companies and entertainments are inserted in this department close on Friday. To those continuing in the subsequent issues, reference is made to sections on or before that day.

THEATRE COMPANIES.

A. BIRKBECK: Boston, Feb. 26; Warren, 27; Lancaster, Pa., 28; Erie, Pa., March 1; Dunkirk, N. Y., 2; Niagara Falls, 4; Lockport, 5; Lyons, 6; Utica, 7; Binghamton, 8; New York, 9; Troy, 11; Herkimer, 12; Utica, 13; Glens Falls, 15; Johnstown, 16; Elmira, 17; Albany, 18; W. Seneca, 19; Minerva, 20; Malone, 21; March 2.

A. BIRKBECK: Elkhorn, Ia., Feb. 1; Fort Dodge, 2; Sioux City, 3; Des Moines, 4; Cedar Rapids, 5; Iowa City, 6; Davenport, 7; Cedar Rapids, 8; Dubuque, 9; Sioux City, 10; Ames, 11; Des Moines, 12; Cedar Rapids, 13; Iowa City, 14; Davenport, 15; Burlington, 16.

A. BIRKBECK: Elkhorn, Mo., Feb. 1; Norton, 2; San Bernardino, 3; Los Angeles, 4; Alameda, 5; Phoenix, Ariz., 6; Tucson, 7; Prescott, 8; Albuquerque, N. M., 9; Las Vegas, 10; El Paso, Tex., 12; Tucson, 13.

A. BIRKBECK: Elkhorn, Ia., Feb. 26; Webster, 28; Northfield, March 1; Holyoke, 2.

A. DAY AND A NIGHT: Wm. H. Currie, prop.; Syracuse, N. Y., Feb. 27; Rochester, 28; March 2; Watertown, 4; Ogdensburg, 5; Rome, 7; Johnston, 8; Amsterdam, 9; Troy, 10; Cohoes, 12; Glens Falls, 13; Binghamton, 14; Utica, 15; Albany, 16; Kingston, 17; Potsdam, 18; Malone, 19; Herkimer, 20; Utica, 21; Malone, 22; Elizabethtown, 23; Schenectady, 24; Albany, 25; Kansas City, Mo., Feb. 23; Toledo, 23; Dayton, 24; Cincinnati, 25; Detroit, 26.

A. LION'S HEART: W. H. Elliott, mgr.; Albany, N. Y., Feb. 25; Wilkes-Barre, Pa., 26; March 2.

A. MERRY MAISE: Will F. Gardner, mgr.; Lancaster, Pa., Feb. 26; Lehigh, 27; Spring Valley, 28.

A. MILK BELL: Elmer and Ruby, mrs.; Bellmore, N. Y., Feb. 26; Staten Island, 27; Brooklyn, 28.

A. ROMANCE OF COON HOLLOW: Eastern; C. E. Callahan, mgr.; Barre, Vt., Feb. 26; Montpelier, 27; Newport, 28; Enosburg Falls, March 1; St. Albans, 2; Ottawa, Ont., 4; Montreal, 16.

A. ROMANCE OF COON HOLLOW: Western; C. E. Callahan, mgr.; Webster, N. Y., Feb. 26; Fayette, 27; Nevada, 28; Elkhorn, 29; Carthage, 30; Joplin, 31; Kansas City, Mo., Feb. 27; Wichita, 27; White Sulphur, 28; Northfield, March 1; Holyoke, 2.

A. STRANGER IN A STRANGE LAND: Newton, Kan., Feb. 25; Wichita, 26; Winfield, 28; Cherryvale, March 1; Pittsburg, 2; Joplin, Mo., 3; Carthage, 4; Webb City, 5; Parsons, 6; Ottawa, 7; St. Joseph, 8; Lincoln, Neb., 9; Omaha, 10; Des Moines, Ia., 11-13; Waterloo, 14; Decatur, 15.

A. TEXAS STEER (Mist L. Berry, mgr.); Newark, N. J., Feb. 25; March 2.

A. THOROUGH-GOOD TRAMP (Elmer Walters, mgr.); Boston, 26; Newark, 27; Lebanon, 28; Washington, March 1; Washington, C. H., 2; Weston, 4; Jackson, 5; St. Mary's, 11.

A. TRIP TO CHINATOWN (Fred E. Wright, prop.); Chillicothe, O., Feb. 27; Dayton, 28; March 2; Marion, 4.

A. WISE GUY (Geo. R. Hono, mgr.); Brooklyn, N. Y., Feb. 25; March 9; New York city, 11-16.

A. WISE MEMBER (C. B. Marvin, mgr.); Tulsa, I. T., Feb. 26; Muskogee, 28; Enid, March 1.

A. WISE WOMAN: Alison, N. Y., Feb. 26; Medina, 27; Canandaigua, 28; Batavia, March 1; Johnsonburg, Pa., 2; Warren, 4; Oil City, 5; Dunkirk, 6; Conneaut, O., 7; Ashtabula, 8; Youngstown, 9.

A. WISE WOMAN (Western); Eufaula, 1; T., March 1; South Bend, 2; Mishawaka, 3; Kankakee, 5; Shawnee, 6; El Reno, 7; Kingfisher, 11; Enid, 12; Pond Creek, 14; Blackwell, 15; Lexington, 17; St. Louis, 18; Webster, 19.

A. WOMAN IN THE CASE: Enid, Ok., T., Feb. 27; Kingfisher, 28.

ADAMS, MAUVE (Chas. Frohman, mgr.); Chicago, Ill., Feb. 25-26.

ADLEN, VIOLA (Lilah and Co., mrs.); New York city, Dec. 31; indefinite.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.); New York city, Sept. 1; indefinite.

AMERICAN KING (Blaney's); Brooklyn, N. Y., Feb. 26.

AN AMERICAN GENTLEMAN (W. S. Butterfield, mgr.); Philadelphia, Pa., Feb. 25-26; March 2; Camden, N. J., 4-6; Hoboken, 7-9.

AN IRISH RUGBY (F. Higgins, mgr.); Taunton, Mass., Feb. 26; New Bedford, 27; Bridgeport, Conn., 28; New Haven, March 1, 2.

AT THE WHITE HORSE TAVERN (F. M. Norcross, mgr.); Monmouth, Ill., Feb. 26; Canton, 27; Galesburg, 28; Mexico, Mo., March 1; Columbia, 2; Sedalia, 3; Jefferson City, 4; Springfield, 5; Cartersville, 6; Joplin, 7; Lexington, 8; Webster, 9.

BARRERA FRETCHEP (Chas. Frohman, mgr.); New York city, Feb. 4; indefinite.

BECAUSE SHE LOVED HIM SO: New Orleans, La., Feb. 26; March 2.

BROWNS IN TOWN (Odeher and Hennessy); Burlington, Ia., Feb. 26; Cedar Rapids, 27; Marshalltown, 28; Missouri Valley, March 1; Fort Dodge, 2; Sioux City, 3-5; Council Bluffs, Ia., 6; Atchison, 7.

CAPTAIN JINKS OF THE HORSE MARINES: New York city, Feb. 4; indefinite.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.); San Francisco, Cal., Feb. 25-26; indefinite.

CHATTANOOGA (Lincoln J. Carter, mgr.); York, Pa., Feb. 25; Lancaster, 27; Chambersburg, 28; March 2; Waterbury, 3-5; Bridgeport, 7; Pawtucket, R. I., 11-13.

CLARKIE, MARY (C. C. What Did Tomkins Do? Marquette, Mich., Feb. 26; South Ste. Marie, 27; Manistique, 28; Escanaba, March 1; Marquette, Wis., 2; Oshkosh, 3; Chicago, Ill., 4-10.

CLEMENT, CLAY (John J. Collins, mgr.); Ashland, Pa., Feb. 26; Lebanon, 27; Lancaster, 28; York, March 1.

COOCHAN, GERTRUDE (G. A. Reed, mgr.); Pittsburgh, Pa., Feb. 26; Gainsville, N. Y., 27; Amsterdam, 28; Rome, March 1; Oneonta, 2; Binghamton, 2; Utica, 3; Malone, 4; Herkimer, 5; Utica, 6; Johnstown, 7; Binghamton, 8; Albany, 9; Glens Falls, 10; Saratoga, 11; Albany, 12; Utica, 13; Malone, 14; Herkimer, 15; Utica, 16; Johnstown, 17; Binghamton, 18; Albany, 19; Glens Falls, 20; Utica, 21; Malone, 22; Herkimer, 23; Utica, 24; Malone, 25; Herkimer, 26; Utica, 27; Malone, 28; Herkimer, 29; Utica, 30; Malone, 31; Herkimer, 32; Utica, 33; Malone, 34; Herkimer, 35; Utica, 36; Malone, 37; Herkimer, 38; Utica, 39; Malone, 40; Herkimer, 41; Utica, 42; Malone, 43; Herkimer, 44; Utica, 45; Malone, 46; Herkimer, 47; Utica, 48; Malone, 49; Herkimer, 50; Utica, 51; Malone, 52; Herkimer, 53; Utica, 54; Malone, 55; Herkimer, 56; Utica, 57; Malone, 58; Herkimer, 59; Utica, 60; Malone, 61; Herkimer, 62; Utica, 63; Malone, 64; Herkimer, 65; Utica, 66; Malone, 67; Herkimer, 68; Utica, 69; Malone, 70; Herkimer, 71; Utica, 72; Malone, 73; Herkimer, 74; Utica, 75; Malone, 76; Herkimer, 77; 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TELEGRAPHIC NEWS

CHICAGO.

A LOCAL TELEGRAM—**CURRENT ATTRACTIONS**
H. W.'S SERIO-COMIC BUDGET.

(Special to The Mirror.)

CHICAGO, Feb. 25.

It is probably one of the greatest unmeasured moments in the history of this growing city has ever witnessed. Just imagine an aggregation of such stately and handsome men—under one canopy as James K. Bicknell, C. S. Skinner, Arthur Hoops, Andrew Bouciani, J. H. Edmonson, Edwin Arden, Sidney Booth, and Digby Bell, to say nothing of Joe Buckley and Sam Meyers in the front of the house! I have often heard of stage beauties of the gentler sex, but never have we had such an array of masculine loveliness at one time and the matinee records are sure to be wonderful.

The mere announcement that C. S. Skinner is to appear here at any theatre and in any play, is the herald of a great advance sale, and so Mr. Skinner opened in *Prince Otto* at McVicker's last night before a very large audience. His engagement is for but one week, after which James O'Neill will come with his famous revival of *Monte Cristo*.

The February dinner of the Forty Club will be given at the Wellington tomorrow evening, and among the club guests will be James K. Bicknell, Arthur Hoops, C. S. Skinner, H. Ross Davies, Joseph J. Buckley, G. F. Nash, Edwin Arden, J. H. Gilmore, Digby Bell, Aubrey Bouciani, Sidney Booth, and Sam Meyers.

Miss Crofton has gained the recognition she deserves in her splendid performance at the grand opera House in *Mistress Nell*, and she will renew her artistic and financial success during the week to come, after which we shall see Mr. Robson in *Oliver Goldsmith*.

Manager Litt will follow James O'Neill at McVicker's with *Anna Held in Papa's Wife*, and will then put on a big production of *Cecil Raleigh's latest English melodramatic thriller, The Price of Peace*, for which Manager Litt has the American rights. It may be that The Christian will intervene, with E. J. Morgan as John Storm.

The handsome and graceful Mr. Bicknell has made a hit with his sword in *The Pride of Jerome at Powers*, where he will continue during the coming week, after which we shall see John Mare for the first time in *The Gay Lord Quex*.

From "Doc" Freeman, who manages the Western office of the vaudeville managers, I have the following application, which I transcribe literally: "Stage-Manager Dear Sir I wish to ask you for a job for Trappes performer or wier-waker or jokeres. Their are Three of us experience 2 years reference furnished. I do not give the signature—but he is not a White Rat."

Speaking of rats reminds me that Harry Bookner, of the old guard, who used to be a partner of "Rats" Canfield—Canfield and Bookner—made a hit here at McVicker's last week as the colored servant in *Nathan Hale*.

Francis Wilson enjoyed two good weeks at the Illinois in his new opera, *The Monk of Malabar*, and to-night Miss Maude Adams followed in the English version of *L'Aiglon*, ably supported by Edwin Arden and J. H. Gilmore. Jerome Sykes comes next with *Foxy Quiller*, his new opera.

"Punch" Wheeler is in the *Sunny South*. From New Orleans he writes me as follows: "I am here all right for the *Mardi Gras*, with my reversible vest. Lew Dockstader can now shave himself with a 'safety' without stopping smoking, as he can lather around the pipe. Harry Elmer and Henry Doel Parker are here, and as there are no rooms, they run up to Vicksburg and sleep every night. Mrs. W. sends love. I cannot send the children's love, as the junior will not let us have any."

At the Auditorium to-night Madame Marcella Sembrich appeared with her own company in *The Barber of Seville*, giving the mad scene from Lucia. A large audience greeted her.

The Castle Square Opera company began its eightieth Chicago week at the Studebaker to-night with Boccaccio, in which Miss Berri returned to sing the name part. Josephine Knapp also reappeared, and Director McGhee introduced a new mount of his own. Harry Davies, the tenor, made his first appearance with the company this season.

Manager Campbell, of Miss Crofton's company, left for New York at short notice early last week to arrange for his star's early appearance at a Broadway theatre.

The stock company at the Bearborn revived in *Mizzouri* yesterday, and the Hopkins stock company produced *The Stranglers of Paris*, with vaudeville between the acts again.

The Girl from Maxim's is the bill at the Great Northern this week, and it will be followed next week by that famous leading man, Robert Fitzsimmons, in his new play, in three rounds, entitled *The Honest Blacksmith*—and who is to say him nay?

Williams and Walker followed *The King of the Opium King* at the Academy of Music yesterday and up at the Bijou Lincoln J. Carter's Limited Mail succeeded *A Ride for Life*.

The vaudeville "headliners" announced this week is Digby Bell, in his new monologue. At the Olympic: Will H. Fox, at the Chicago Opera House; Helene More and Lizzie Raymond, at the Haymarket; Josephine Gassman, at Hopkins, and Blanche Le Clair Stone, a sister of "Tod," at the Victoria.

The new Victoria, by the way, opened its doors yesterday afternoon with *The Lost Paradise*. May Hosmer and Albert A. Andrus head the stock company. Next week *The Girl I Left Behind Me* will follow.

There has been no White Rats strike at the vaudeville houses here, probably because the local woods are full of variety people who are out of work.

Messrs. Kohl and Custer, who own the Haymarket, Olympic and Chicago Opera House here, were incorporated last week. The San Francisco people who came on here to buy an interest in the company did not succeed in making the deal.

Patience will be the opera to follow Boccaccio at the Studebaker next week.

The Span of Life is the bill at the Alhambra this week, and the underline is *Lost in the Desert*. A man can get his hair curled at the Alhambra every night these times.

An Irish comedian who had trouble with his salt cellar in Bector's the other night called the waiter and ordered some "fresh salt."

The "headliner" at the dime museum this week is Harry Green, "the man who never laughs." For years he has been staging farce-comedies, hence—

The bill this week over at the new Yiddish theatre is a dramatic opera called *The Hero of Judea*, by Joseph Litiner.

Few actresses who have ever visited Chicago have received such hearty praise as did Miss Jessie Izett (Weber and Fields' have), who appeared here at McVicker's last week in *Nathan Hale*.

Gustav Lunders, who wrote the music for *The Burgomaster*, last season's success at the Bearborn, is at work on the score of a new one for next summer, the book of which will be written by Bert L. Taylor, the cleverest of the local playwrights.

"Bob" Billiard was here the other day at the Auditorium, en route to San Francisco with his little vaudeville company. His new one, *Françisco*, is the vaudeville hit of the year.

It is likely that the Thomas concerts will be given at the Studebaker next season, as well as many of the lectures booked for Central Music Hall, which is to be torn down. The Castle Square opera company will sing two seasons of ten weeks each there.

A lithographer for a West Side theatre called for "chromo seltzer" in a down town resort the other night. He had been illuminated the night before.

"EFFE" HALL.

PHILADELPHIA.

Lenten Offerings Attractive—Biscuits Burlesque Stars. Nation—Business Fair.

(Special to The Mirror.)

PHILADELPHIA, Feb. 25.

The Lenten season is not favored by managers in former years, all that is required being suitable attractions. The best offerings have been held back for Lent, and consequently business is now fairly good in the quaker City.

John Drew in *Richard Carvel* is an acknowledged disappointment. Business has been fair at the Broad Street Theatre. Annie Russell March i. E. H. Seddon March 18.

Arizona has made an undoubted genuine big hit at the Walnut Street. It attracts our best class of theatregoers, who rarely visit this town unless an attraction of unusual merit is presented. Richard Mansfield appears next week, presenting repertoire, instead of Henry V. alone, as announced.

The reception accorded John Hale in *The Gay Lord Quex* this evening at the Chestnut Street Opera House is a fitting tribute to a worthy artist. The house was crowded with a brilliant audience. The admirable company is headed by Irene Vanbrugh, who is a delightful Sophie Fullerton. Alice Nielsen March 11. S. C. Goodwin and Maxine Elliott March 18.

Sam Toy is in its farewell week at the Chestnut Street Theatre, with James T. Powers and George K. Fortune as the prominent people. James T. Powers has signed a contract for next season to be starred in *The Messenger Boy*. Hilda Spong in *Lady Huntworth's Experiment* March 4. Rogers Brothers March 18.

Over the fence is at Gilmore's Auditorium, opening to large audience. The Calimes, McDonald Brothers, Mile. Mabs, Weston and Allen, McIntyre and Lee, Mayo Sisters, and Belle Walton are in the company. Humpty Dumpty March 4. Return of Henrietta Crosman March 11.

The Last of His Race is the bill at the Girard Avenue Theatre, and the Durban Sheeler Stock company give a splendid presentation. Walter Edwards and Bertha Creighton head the cast. Cumille March 4.

The Forepaugh Theatre Stock company give a good performance of *Under the Lash*, with John J. Farrell, Florence Roberts, and Isabella Eveson in the principal roles. Business always large. Next week, *The Fatal Card*.

Tennessee's Pardner holds the week at the National, with good prospects for excellent returns. The play is well staged and finely acted. Shore Acres will follow.

An American Gentleman, with William Bonelli and Rose Stahl, at the Park Theatre, was well received to-night. Miss Stahl was formerly leading woman with the Durban Sheeler Stock, and her friends turned out in force. Man's Enemy comes next.

The People's offers *The Night Before Christmas*, that played the Park Theatre last week. Rose Melville in *Sin Hopkins* March 4.

Davey and Speck's Stock company, at the Standard Theatre, are giving for the second time this season *The Queen of Chinatown*, with Willie Isreal and Gertrude Tilden as additional features. Business fair.

The Eleventh Street Open House, with Dumont's Minstrels, have a timely and lively burlesque, entitled *Mrs. Carrie Nation, the Smasher*, one of the best things done here this season. Frank Dumont deserves much credit for his burlesques.

Henry Ludlam, the well-known dramatic instructor, and his pupils, will give two one-act plays at the Broad Street Drawing Rooms, March 1.

Benefits for employees are now the order of the day. John F. Garside and Frank Kelly, of the National Theatre, will appeal to their friends. Feb. 26.

Burton Holmes' five Friday evening illustrated lectures will begin at the Academy of Music March 1.

Howard Wall, business manager of the Standard, and Evelyn Forber, of the stock company at that house, were married Feb. 18.

S. FERNBERGER.

BOSTON.

New Bills and Old—Giltie Discourages Late Comers—Miss Simplicity.

(Special to The Mirror.)

BOSTON, Feb. 25.

Once in a year the chief theatrical event in Boston week is an amateur one. Ordinarily it is the Cadet Theatricals, but this time it is the bank officers who hold the center of the stage with their production of *Miss Simplicity*, by E. A. Barnet, who has been the librettist laureate of all the productions by the endets. It was a decided society audience that packed the Tremont this evening and the smoothness of the production and the brightness of the work were the occasion of many compliments. Mr. Barnet has forsaken the vein of Miladi and the Musketeer and essayed the musical comedy, which has been so successful in London as well as here. His book is bright and original, his lines sparkle and his lyrics have been set to admirable music by H. L. Hartz. As interpreted by amateurs, it made an unqualified success, and much may be expected of it when it reaches the professional stage. It is understood that A. H. Chamberlyn has an option on it and that through Frank Martineau he has offered the leading role to Lulu Glaser. A number of well-known theatrical men were here either to see the first performance to night or the last dress rehearsal 22.

May Irwin has scored another Boston hit with *Madge Smith, Attorney*. She opened her annual engagement at the Museum to-night, and the house was packed. In many respects the piece is the brightest of any that she has had in a long time and I take off my hat to Ramsey Morris, who has been so successful in fitting the requirements of this star. The company is unusually good, and the interpolated songs went well.

Harry Lucy and *The Still Alarm* had a big audience at the Boston. I thought that all the possibilities of this play had been realized, but now that they have applied the treadmill device to the fire engine episode it adds very much. It takes the chariot race and goes it one better and puts the gallery boy in an appreciative frame of mind to enjoy the conflagration which follows.

On the Stroke of Twelve is a melodramatic newcomer at the Grand Opera House and affords plenty of new sensations. It has material enough for a dozen exciting plays, and the gods will be in their element this week. In Old Kentucky follows.

Herbert Koleey and Effie Shannon are in the last week of their engagement at the Park, where they have been well received in *My Lady Dainty*. Henry Miller follows with *Richard Savage*.

The Little Minister still engages the stock at the Castle Square. It was originally put on for a single week, but it was so well received that it would not surprise me to see Frou Frou pushed still further along. Following that will come a production of *Under Two Flags*.

Fanny McIntyre opens a starring engagement at the Bowdoin Square to-night, and reappears upon the stage where she was once leading lady of the stock. The play was *The Croote*, a version of *Article 47*, in which she played Corn with striking success.

The Burgomaster at the Columbus is down for an indefinite stay, and if business keeps up at the pace of the opening week the flowers will bloom in the Spring before the production goes Westward again. Ada Denys is one of the hits.

William Gillette and Sherlock Holmes are at the Hollis. Late comers are getting an object lesson in punctuality, as Mr. Gillette refuses to let them be seated after twenty-five minutes' delay.

Many fumes and splutter, but those who are on time and are undisturbed propose to have Sherlock Holmes canonized.

"Bob" Billiard was here the other day at the Auditorium, en route to San Francisco with his little vaudeville company. His new one, *Françisco*, is the vaudeville hit of the year.

It is likely that the Thomas concerts will be given at the Studebaker next season, as well as many of the lectures booked for Central Music Hall, which is to be torn down. The Castle Square opera company will sing two seasons of ten weeks each there.

A lithographer for a West Side theatre called for "chromo seltzer" in a down town resort the other night. He had been illuminated the night before.

"EFFE" HALL.

Isaac B. Rich was seventy-five years old. 23

and he received many remembrances and messages of congratulation from professional friends. A surprise was sent to his supper table at the Somerset in the shape of one of the biggest cakes ever baked in Boston. It was some six feet around and was the gift of Joseph Brooks and other associates.

Walter E. Perkins was in town last week as he was playing in this vicinity with the Man from Mexico. He conferred with Mary E. Williams, the novelist, whose "Jerome" has been dramatized for Mr. Perkins, and will have a production either late in the Spring or early in the coming Fall. The dramatization has been done with excellent effect, I hear, and as played by Mr. Perkins should be a big winner.

The Climbers will be given a Boston run at the Colonial early next season.

Herbert Koleey and Effie Shannon have already begun rehearsals of the *Manon Lescaut* play by Theodore Burt Sayre, in which they are to star next season.

There was a meeting of the Boston Chapter of the Actors' Church Alliance in Paley Hall, Copley square, this evening. Curtis Guild, Jr., presided and the Rev. George W. Shinn, D.D., spoke on Dramatic Ideals as held by the player, the playwright and the public.

Ralph Belmont is going on a hunting trip to the northeast shores of Hudson Bay this Summer.

Harry Meilly, leader of the orchestra at the Museum, has composed a two-step, "The Shadow," named in honor of Capt. Bill Daly's yacht.

Adèle Block was the guest of honor at a dinner given by Fannie Rothenberg last week.

Horne Lewis, who has been in town on a visit to his family, will return to New York to assume the leading part in Justice, the new Broadway production.

John Stetson, who is suffering from pneumonia, still continues to improve, and his physician hopes for recovery despite his extreme age.

From Minnesota word comes to me of the great success made there by Clayton D. Gilbert, a former Bostonian, with a play written by a Boston woman. This was at the Barbican, with Mrs. Evelyn Greenleaf Sutherland, which was played by the dramatic club of the University of Wisconsin of which Mr. Gilbert is instructor in oratory and dramatic arts. The play had a Boston production the same week and scored a smash hit.

Gustav Lunders, composer of *The Burgomaster*, was recently married to Mrs. Grace G. Barret and they will start for Europe early in March.

Suzette Willey has closed as leading lady at the Bowdoin Square and received many presents from the patrons of the course, while quite a reception was held at the stage door on her departure.

Hope Booth says that she is negotiating for the lease of a Boston theatre to establish a stock company.

JAY BENTON.

ST. LOUIS.

What the Theatres Offer—Rankins Get Another Garden—Castle Square Success.

(Special to The Mirror.)

ST. LOUIS, Feb. 25.

Sylvia Lyndon received much praise for her splendid portrayal of Fanny Legrand in the Netherlands company's production of *Sophie at the Olympic*. Business was not good, on account of Miss Netherlands' absence. This evening *The Sign of the Cross* opened at Manager Snort's house for a week's engagement. Charles Dalton is still appearing as Marcus Superbus. Francis Wilson March 4.

Stuart Robson presented Oliver Goldsmith and She Stoops to Conquer at the Century to fair business. Sunday evening James O'Neill presented Monte Cristo to a big house. In his support are Frederic de Belleville, Thurlow Bergen,

LONDON.

London Tree's Twelfth Night—George Alexander in The Awakening.

(Special Correspondence of *The Mirror*.)

FEB. 9, 1902.

Since last Saturday, when, owing to the beloved queen's funeral, London was a silent city, every kind of business being suspended that could be suspended, the entertainment business has looked up a bit. The improvement has not been too good, for many of the swaggers, or would-be swaggers, sort prefer to step away from the play or to cancel or postpone all sorts of manuscripts and social functions in order to appear more "loyal." To-morrow, other some are glad of the excuse for not laying out money for such affairs and, of course, a great many whose trade is marred by the attitude of the above two groups cannot afford the luxury of playing and music hall stamping. Even the two big new bills of the week, *Twelfth Night* produced by George Alexander at the St. James's on Tuesday, and *The Awakening*, submitted by George Alexander at the St. James's on Wednesday, have been very "down" on their receipts as compared with the same period in their previous productions. But, these being houses chiefly affected by the gilt-edged playgoers, this unpopularity is not to be wondered at. I am glad to find, however, that at these playhouses and at certain others the booking ahead, starting a fortnight or so hence, is of a promising kind, which is something to be thankful for at a time of such depression, real and forced.

As to Tree's production of *Twelfth Night*, I have nothing but praise for it. Delightful is the best word to describe it without, for not only are the dresses and big scenes of a most charmingly picturesque-kind, but the method of playing adopted is of the thoroughly joyous sort, a method of treatment not always accorded to this most joyful of comedies. Augustin Daly's was a beautiful production, so was Henry Irving's; both were nearly as beautiful as this. In each of these two important revivals, however, the playing was of a soberer, not to say somberer, kind, from Malvolio downward. Irving, contrary to general expectation, did not score as Malvolio, and indeed, with the exception of Eben Terry's Viola and the then beginning Fred Terry's Scrooge, the cast was not too happily chosen. Historically, *Twelfth Night* was not one of poor Daly's big successes, even Adah Khan not being at her best as Viola.

Twelfth Night, as staged by Tree, is presented whenever practicable in a broad low comedy spirit. Tree himself setting the pace as Malvolio. I have seen many Malvolios. Tree's is the merriest that has been within the memory of man from Phelps downward. After playing such a grim and gloomy tyrant as King Herod up to a few nights ago, as it were, this latest impersonation of Tree's, crammed with new comic bits of business and by play, is indeed a *tour de force*. Surely the power of contrast could no further go. His make up is an artistic triumph in itself. His proud and ginglym gait, set to a sort of old world *pantomime* air is in itself good for much mirth. His would-be grave, but really giddy, pomposity, his quaint dancing master like courtesies and twirlings, and his quiet little coughing laugh, with self-sufficiency in every note of it, and finally his extremely comic rage at finding himself so vastly foobed, all these things go to make up one of the finest bits of character acting that even the versatile Tree has yet presented in his long list of character personations. So funny is this Malvolio all the time that I could almost forgive the more than ever beautiful Maud Jeffries who, as the grave Countess, ever and anon breaks into smiles at him when she should, of all the characters, be the most smileless.

Good old Lionel Brugh, despite the fact that he had to bury his beloved younger daughter, Daisy, on the very day of the production) enacted Sir Toby Belch with infinite humor; and Norman Forbes, looking the quintessence Agnescheck imaginable, was also vastly comic. Courtney Founds as the clown not only sang with his accustomed tunefulness, but also contrived to act that difficult part with considerable skill and vivacity. Maud Jeffries is not the only American in the cast, for Robert Tabor is the Count Orsino and is highly satisfactory, both in a picturesque sense and in an eloquentian ditto. The character of Viola is played by a young member of F. E. Benson's company, Lily Brayton, who so successfully depersonified for Maud Jeffries as the crimson-haired Marianne in Herod. Lily's Viola is in every way charming and effective, and should do much to enthrall that youthful actress' chances in the profession she has adopted. Viola's twin brother, Sebastian, is played by another Bensonian, young E. Quartermaine, to wit, who not only acts well, but by dint and careful make up and just an occasional feminine touch of manner, presents a remarkable resemblance to the Viola. I have only to add that Zelie Tibury (Mrs. Arthur Lewis) who was suddenly called in to play the merry waiting maid, Maria, played with considerable zest, reminding me ever and anon of her once bright and beautiful mother, Lydia Thompson, who, alas, is fast too much of an invalid ever to act again.

As to the production of *Twelfth Night*, all who have been to see this piece are already not only speaking in praise of its infinite gaiety, but are also raving concerning Hawes' bravura scene representing Olivia's garden, one of the most beautiful woodland and floral sets ever seen on any stage. The illusion of this scene, wherein Malvolio's torturing torturers stealthily follow him up and down grassy steps and knoll's and in and out among sundry quick set and other hedges, is a triumph of scenic illusion. We are all inclined to think that *Twelfth Night*, according to Tree, will be as it deserves to be, the success of the season.

I regret that I cannot extend the same panegy to George Alexander's latest production, *The Awakening*, a society play penned for him by Sheldon Chambers. I regret, not only because it always pains me to see such cost and trouble as Alexander always expends upon any production of his, expended upon a play which seems to be unworthy of it, but also because I am a great admirer of both Alexander and of Chambers. I regard the last named as having shown himself hitherto one of the most powerful and energetic of our dramatic writers. It is only fair to state that a good many of the first night audience, and some few of our leading critics seem to like the play—one or two papers even gush over it, but in my opinion, and as I have said I am anything but precluded against the author, but distinctly otherwise I regard *The Awakening* as being for the most part a forced and feebly wrought play. It contains some strong lines and a few rather choice epigrams, but its tale, as Colley Cibber and company would call it, is like the troublous relations which the Grand Inquisitor put upon the rack, somewhat strained.

It seems to me that in building up this piece around a popular society man who has been a devil of a fellow among the fair sex, Chambers started out with intent to give us one of the now far too prevalent "sewing" or problem plays. It seems, however, as though he had fudged this idea, and so after we have seen this "hero" deliberately insult and desert certain women whom he has inveigled, including one poor wretch who repents that her husband has just died at the front, because she can now marry her seducer, we see this Lothario rewarded with the hand of a pure and innocent girl who is almost too good even for the best of men, let alone for one of the worst. This same pure and innocent maiden is somewhat strangely depicted by our author, for she regards him only as a matter of course that she should drive up at mid-night for an interview with the "devil" of a fellow "home" in his chambers. Moreover, when he hints to her that such a proceeding is apt to "compromise," her she is so terribly innocent, looks you, that she even asks him what "compromise" means. The poor girl's eyes are opened later in the third act where, in some scene doubtless intended to be strong, the deserted widow of the apparently woman-hunting soldier who died at the front comes and bullies the now and too-blooming maiden and tells her the brutal truth

about the despicable scoundrel whom they both love.

What I chiefly object to in this play is that firstly, the author would seem to wish to enlist our sympathies for his party "hero," who confesses that up to the time of his so-called "awakening" he has persistently lied to women all his life. Secondly, I have to complain that although I prefer happy to unhappy endings to plays, this happy ending is not only utterly undeserved by the "hero," but it is also feebly brought about. Thirdly, it seems to me that this wholesale lady killer is of so unentertaining a type that he ought to have been called the un-Gay Lothario, and the play ought to have been named after him. Certainly the title of *The Awakening* which had to be used by permission of Estelle Burney, the possessor of a play of the same name, is not too appropriate for *Chambers'* latest, if appropriate at all.

Alexander has, as usual, not only mounted the play beautifully, but has also procured the best cast that could be got for love or money, especially money. It was thought that Alexander himself this time would have a fine acting part, a sort of thing he does not often get in his own theatre. In my opinion, however, his character did not put out historically strong. He played it though as well as it could be played. Your sweet citizeness, Fay Davis, was even sweeter than hitherto as the extraordinarily innocent damsel aforesaid. The generally dashing earl, George Kingston, a newcomer here, did all that was possible with the unpleasant character of the hero's newest, and very nagging, "mistress." To those in the know, however, it seemed painful that this actress should have to play a character of a woman whose husband had died at the front when the actress herself only very recently suffered the same sad bereavement. But that by the way. Your handsome Julie Tipp looked really lovely in a character some two or three lines long, and in the first act only. The attractive Miss Granville, who has a fine figure wherein to hang lovely frocks, played with tact and humor as the good natured friend of all the ladies involved with the aforesaid mournful master, and Sir Henry Irving's oldest son, H. R., was droll whenever opportunity served as the meditative wotter of the good natured friend in question. It says much for the St. James's company that made so much of such poor parts.

It is again stated that Marie Tempest will in due course present an adaptation of *Vanity Fair*, with herself as Becky Sharp. Some of

the best performances of *Shall We Forgive Her?* were given by the Baldwin Melville Stock

company, New Orleans, Feb. 18-23. Maude Todd, Maurice Freeman, Lucia Moore, Blanche Seymour, J. M. Saenger, and Anna McGregor deserve much praise.

All the comforts of home was most creditably rendered by the Hopkins Stock company, at the Grand Opera House, Memphis, Tenn., last week. Frederick Montague, Sam Morris, Fredrick Julian, and Earl Stirling extracted much comedy from their characters. Al Ernesto, Joseph O'Meara, and A. A. Ebert, in parts of lesser importance, deserve praise. Nettie Marshall as Flit scored a triumph. Carrie Lummis was a sweet and clever Evangeline. Edith Julian, Nellie Lindroth, and Nellie Norr succeeded in the parts assigned. Melbourne MacDowell is underlined for a series of Sardou productions, beginning this week with *Cléopâtre*. Mr. MacDowell will be supported by the stock company.



WALKER WHITESIDE.

We have heretofore drawn attention to Minnie Muddern Fiske's *Becky Sharp* play copyrighted in this nation a long while ago. Indeed, several of to-day's papers express the hope that Mrs. Fiske will soon carry out her promise of coming here to act that and other characters. Mrs. Fiske will be welcome.

GAWAIN.

OPERATIC SCHOLARS ENTERTAINED.

The American School of Opera gave Pinnow at the Berkeley Lyceum last Tuesday evening to the capacity of the house. The small stage limited the scenic effects, but the presentation in its entirety delighted the audience. The familiar music and jests of this Gilbert and Sullivan operetta evoked the usual laughter and applause. While the stage direction was faulty and the pupils lacked dramatic training, the earnest young workers should receive the encouragement they deserve.

Allen C. Hinckley as the Right Hon. Sir Joseph Porter displayed a voice of beautiful quality, which he uses skilfully. His action was characterized by a professional like grace and grace. The Butcher of Julia Strakoff was pleasing and captivating. Her solos were wonderfully enounced. Captain Corcoran, Dewitt C. Mott, looked well the part and sang with much expression. Pauline Johnson, the Josephine, possesses a clear, high soprano and is evidently a painstaking student. Edith Frazer was a graceful, pretty Hebe and sang the role acceptably. Emery Braaten's Ralph Rackstraw was well received.

Albert E. Johnson as Dick Deadeye was very comical. He has a rich, pure bass, which he uses with skill. The solo of Andreas Schneider, the Bill Bodstav, made a hit. He was recalled three times. His voice is of a sympathetic quality, and he shows the real musical temperament. The next opera in the series will be the Mikado.

EDWIN KNOWLES III.

Edwin Knowles, the well known manager, is seriously ill at his residence, 668 Lafayette Avenue, Brooklyn.

THE STOCK COMPANIES.

The Alcazar Theatre Stock company, San Francisco, presented *A Night off* Feb. 11-16. Lila Compton, as Nisse, contributed a most delightful character study of the hoydenish girl. Marie Howe added another to her list of successes as Mrs. Rabbit. Juliet closely as Susan could hardly have been improved upon. Aggie Rankin, a new comer, scored a success as Mrs. Dunask. Joseph Kilgour made Brutus' Snap a thoroughly enjoyable character. Eddie T. Emery as Jack Minberry again demonstrated his ability as a light comedian. Edward Scott as Prof. Egbert gave a most amusing performance. George P. Webster played Harry Dunask pleasingly. What happened to Jones followed.

Howard Hall has retired from the Central Theatre Stock company.

Polly Stockwell has retired from the Alcazar Theatre Stock company after a season of 30 weeks.

Edwin T. Emery's engagement with the Alcazar Theatre company has been extended to cover the Summer season.

The production of *Blue Jeans* by the Boyle Stock company, Nashville, Tenn., Feb. 18-23, drew large business. It was one of the most satisfactory performances given by the company. William Sturt as Harry Endicott did excellent work. J. Gordon Edwards achieved a success as Ben Booth. James K. Applebee was seen to great advantage as Jason Turnwell. Morris McHugh contributed one of the gems of the performance as Col. Kiserer, and J. W. Hollingshead as He Hawkins proved his versatility. William G. Buckley appeared only in the last act as Jim Tutweiler, but managed to secure a generous share of the honors. Thomas G. Sterrett and V. C. Alley played character bits well. Ethel Barrington won many friends by her excellent work as June. The Sue Endy of Emma Hollinger was one of the most artistic interpretations of the season. Nancy Rice played the Dutch girl and Neil was clever in both parts. Emma Butler made Mrs. Hawkins very amusing, and Ruth Hawthorne was an acceptable Cindy. The scenery and effects reflected great credit upon Stage Director Edwards. Christopher Jr., is the current idol.

Excellent performances of *Shall We Forgive Her?* were given by the Baldwin Melville Stock

PROFESSIONAL DOINGS.



Photo by Smith, Photo, N. Y.

Above is an excellent likeness of David Francis Marshall, who is winning high praise from the critics throughout the country for his impersonation of Willie West, the bogus chaplin doctor in Eddie Akerstrom's new comedy, *The Doctor's Warm Reception*. Mr. Marshall is a New Orleans boy and began his stage career at an early age. His versatility has been proved by excellent work in all sorts of roles from those of the classic drama to farce. He will never his connection with the attraction just named at the end of the present month.

On account of the death of E. B. Fitz, Old Dan Tucker closed at Denver, Colo., last week. Dan Sherman will open on Sept. 1 under management of Robert Loomis. Mr. and Mrs. Sherman will rest for a few weeks at the home of Mr. Loomis in Kansas City.

Carroll Daly chose his son with A. Leon Hart March 2. He has been specially engaged by Carl Haslin for the spider in *The Silver King*.

Irene Ackerman, assisted by Harriet Loring, will give a course of original readings at the residence of Mrs. K. C. Ackerman Fay, 26 West Fifteenth street.

Armagh Donchey, the Irish baritone, was the guest of the Castilian Council, Knights of Columbus, at their annual banquet, given at the Hotel Marlborough on Thursday evening last. Mr. Donchey sang five Irish songs, and closed the evening with the Star Spangled Banner, with a chorus of three hundred.

Charles H. Yale paid a flying visit to New York last week on business connected with his enterprises and the Yale and Ellis attractions.

Pauline Buffield, who has been ill at her home with grippe since the closing of *That Man* company, is convalescent.

John M. Welch has been ill and has undergone an operation, being out of the cast of *A Bell Boy* for ten days, during which time the title role was successfully played by T. A. Morse. The prosperous tour will close late in March.

The senior students of the American Academy of Dramatic Arts will appear this (Tuesday) afternoon at the Empire Theatre, in *A Fool's Paradise* and *Sympathetic Souls*, two new plays by Sydney Grundy.

Nella Webb and Louise Montague were some who injured in a runaway accident in Central Park on Friday.

The *Belle of Bohemia* was produced at the new Apollo Theatre, London, on Feb. 21, and is reported to have been received with some show of favor, although voted inferior to *The Belle of New York*.

The Elmwood Farm company are quarantined at Champaign, Ill., three members having developed symptoms of smallpox.

Marion Russell, who has been out of the cast of *Lost River No. 1* owing to an attack of the grippe, will rejoin the company in Brooklyn next week.

A son was born to Mr. and Mrs. Leigh Morrisson, at Lynn, Mass., Feb. 21.

Charles W. Sweeney has leased the Pavilion, Peru, Ind., for the remainder of the season.

Four "extra women" engaged for the Richard Mansfield production of *Henry V*, at Cleveland, Ohio, last week, attached the box-office receipts at the Open House, on Saturday night, to collect their salaries. They had been definitely engaged, and later informed that their services were not required. They got their money—\$20 in all.

Amy Lee, who has just finished a short special engagement in *The Wolves* of New York, has been engaged to play the soubrette lead in *Human Spiders*, to be produced on March 18.

Word has just been received in New York of the death of "Johnny" Booker, at the Soldiers' Home, Dayton, Ohio, on Oct. 25, 1898. Mr. Booker was famous in his time as a minstrel and circus clown, but in the later years of his life he drifted away from his professional associations and none of his old friends knew of his death until very recently.

Mrs. Beaumont Packard, of the Packard Exchange, is in New Orleans, visiting her mother. She will return to New York on March 8.

Dire St. Cyr, the French actress who has been in this country for some time playing with several well-known companies and who last season was a member of Mrs. Fiske's support, next Summer will take out a company of her own on tour among the various Summer resorts. Miss St. Cyr will be under the management of C. W. Hopkins.

The reports of the Bernhardt Cognelin engagement in San Francisco point to its having been a disappointment pecuniarily. With the exception of the opening performance the houses were not good during the first week in L'Aiglon, although there was then a prospect of a better showing with other plays of the repertoire.

Vienna Life closed suddenly at the Broadway on Saturday, having proved no better than the original review in *The Mirror* said it was. There is talk of sending it on the road. The Broadway is closed for the present.

The Twelfth Night Club promise to arrange a benefit for Madame Janaušek next month, and Alice Fischer-Harcourt, Amelia Bingham, Elizabeth Tyree, Blanche Bates, Eleanor Robson, and Violin Allen are the committee in charge. Madame Janaušek is now at Saratoga, N. Y., and is said to be ill and in want.

A. H. Chamberlin has sued Lady Frances Hope for \$10,000 damages, alleging breach of contract.

The betrothal of H. S. Northrup and Margaret Bourne, of Henry Miller's company, has been announced.

The Hasty Pudding Club, of Harvard College, will produce its annual comic opera, in Cambridge, on April 27 and 29. On the evenings of May 2, 3 and 4 the operetta will be repeated in Copely Hall, Boston. The libretto of the operetta, which has not yet been named, is by J. G. Forbes, and the music by N. H. pride.

Lenna Balston will hereafter be known professionally as Lenna Hunt. She is the wife of Walter Hunt, treasurer of the Irving French company. Mrs. Hunt continues as leading woman of that organization.

The Rev. Dr. Stafford, of Washington, D. C., will deliver a lecture on the tragedy of *Macbeth* at the Harvard University Theatre in that city, on the afternoon of March 5.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1870]
The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
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Telephone number, 621 28th Street.

Registered office address, "Dramirror."

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Anglo-American Exchange, 3 Northumberland Ave., Trafalgar Sq. In Paris, at Brenton's, 15 Avenue de l'Opéra. In Sidney, Australia, Sutin & Co., Moore St. The Trade supplied by all News Companies.

Boniments should be made by cheque, post-office or express money order, or Registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - - - MARCH 2, 1901.

Largest Dramatic Circulation in the World.

A LAME CONCLUSION.

Last Thursday an indictment for alleged criminal libel, procured after many vicissitudes of endeavor against the editor of THE MIRROR at the instance of the Theatrical Trust, was dismissed on motion of the District Attorney.

Thus ends, without effect, a series of desperate attempts to punish this journal for telling the truth about the combination formed to lay the theatre of this country under tribute.

This indictment for alleged criminal libel was the *dernier resort* of the Trust after its institution of several civil suits for alleged damages had failed to muzzle THE MIRROR.

In its frantic efforts to stop public discussion of what it called its "private business," which in fact was public business, as it affected a great public institution, the Trust sued THE MIRROR by civil process, claiming damages in \$100,000, and also brought actions for damages against the printers of THE MIRROR and its circulating agents. These suits failing of the purpose to stop criticism of Trust methods, the Trust procured the indictment of the editor of THE MIRROR on the charge of criminal libel.

A brief session in the police court, on the preliminary hearing of the criminal charge, placed the plaintiffs in the posture of defendants without going into the merits of the matter. Readers of THE MIRROR will remember the very interesting testimony adduced on the examination of several members of the Trust in this proceeding. This foretaste of what must inevitably happen in a court in which the members of the Trust should be closely questioned served to give those persons new ideas as to the possibilities of developments in a regular trial. In other words, a few hours in the police court seemed to reduce the Trust's fever for a prosecution.

It became evident that it would be impossible, as THE MIRROR wished, to bring any of the cases instituted by the Trust to issue. Time passed, and there was no attempt on the part of the Trust to move any of the cases for trial. Time passed again, and as it became known to the Trust that THE MIRROR was anxious to confront in court the persons that claimed they had been libeled, the Trust by its own motions discontinued one after another of the suits it had brought. The refusal of the Trust to figure in any way in the criminal case, action on which was demanded, that, the last of the series, took the course of the others.

It was an open boast of the most vindictive and most talkative of the members of the Theatrical Trust, when THE MIRROR began its crusade against that combination, that the Trust would "kill" THE MIRROR.

Within a year. That was several years ago. This most talkative member of the Trust no doubt but expressed the hope and purpose of his Trust associates in this boast. THE MIRROR will be even more widely circulated and more influential than it is to-day—and it is more widely read and more influential to-day than ever when the Trust shall have outlived its selfish purposes and is but an offensive tradition in the theatre of America.

It was the open boast of another member of the Trust, who but voiced the hope and purpose of his fellows in that combination, that the Trust would see the editor of THE MIRROR imprisoned and maimed for the pleasure and satisfaction of the Trust. That contingency was remote at the time of the boast. It is even more remote to-day.

THE MIRROR has had the sympathy of every member of the profession whose good will is worth the having in its fight against the commercializing and the demoralizing of the theatre. Moreover, it has had the countenance and support in that fight of the only newspapers in the country whose countenance and support mean anything in a question of public policy. The outcome thus far is a triumph of the principle of journalistic freedom. THE MIRROR is proud of its course throughout, as it is gratified at its vindication by suggestion, although it would much have preferred to have the Theatrical Trust make good its initiative and face the issues raised by THE MIRROR in court.

THE VAUDEVILLE TROUBLES.

The trouble between the performers and the managers of vaudeville precipitated last week gave such scope to the sensational habit of the daily newspapers in treating all things relating to the theatre that the merits of the case were lost sight of in the flood of superficialities printed. Some time ago the leading vaudeville managers organized an association, ostensibly for their own protection in their relations with performers. One of the admitted purposes of this association was to check the increases in vaudeville salaries that were held to have reached the limit of the managers' ability to pay. If the organization was practical to this extent, it goes without saying that it also would be in the power of the associated managers not only to limit salaries, but to decrease salaries to a point that the managers might determine for themselves to be proper, without reference to the wishes of the performers in the premises.

But if it was right for the managers to organize for their own protection, it certainly also was right for the performers soon found that the managers' organization was inimical to the performers' interests, and were forced as a measure of self-preservation to combine, as they did combine.

Formerly the performers engaged with managers through various agents, to whom the performers paid a small percentage of their salaries as commissions. In the natural and more desirable order of things, before the present troubles germinated, the healthful conditions of competition and supply and demand prevailed. It is reasonable to suppose, in these conditions, that a performer really was worth any salary he could command in the open market. The combination of the managers in a sense closed competition, and without a counter combination any and all performers were at the mercy of the managers' combination, which could agree as to just what the individual members of that combination would pay any and all performers, without consulting with the performers themselves, and which also could discriminate fatally against any performer or performers that declined to accept the managerial ultimatum.

The combined managers might manage to effect this or any other purpose as to the performers without offensive aggression of any sort. As the managers were combined, it was not a question of competition. Thus if a performer declined to accept terms offered it would be easy, without appearing to discriminate against the performer, to shut all the theatres in the combination against him, or to so curtail his season that the result would be arrived at in another way.

The immediate troubles between the performers and the managers relate to the method adopted by the managers' association for the engagement of performers,

The combination of the managers practically eliminated the vaudeville agents, or middlemen, who formerly acted as between the performers and individual managers. But the managers' association decided to have an agency of its own—an agency plainly in the interest of the managers, as the managers organized it, although the expenses of the agency have been defrayed by commissions deducted from the performers' salaries. By this arrangement the performer, deprived of his former right to patronize this or that agent, was forced to do business through the agency of the managers, which a part of his salary supported, and to submit to anything that the managers might insist upon.

The performers' combination, known as "The White Rats," naturally objected to this arrangement. "The White Rats" made issue on this subject, asking the managers to abolish the exaction of this commission in their employment. The purpose of "The White Rats," as announced, was, and is, to devote this percentage or commission to the charity fund of the order, and to contest wages on these lines.

In the opinion of THE MIRROR, combinations are the curse of the American theatre to-day. The chief combination, the Theatrical Trust, which all who have the best interests of the stage at heart abhor, is the father of all these troubles. No combination in theatricals is necessary for any legitimate purpose. But if there be any combination to be commended it is that of actors or performers in self defense against the aggressions of those wholly concerned in the theatre's material interests.

THE THEATRICAL TRUST.

The Rule of Commercialism.

Chicago Post.

How is it with dramatic and literary art with the former in particular? Critics ardently devoted to the serious, noble side of the stage seem to despair of any improvement in our dramatic situation. Tragedy, we are told, died with Booth, and artistic comedy is fitfully held up by Jefferson, to disappear with his impending retirement from the stage. Not only have we no worthy successors of our great actors of the past, according to these reviewers, but, what is worse, we have no means of training a new generation of capable and versatile actors and actresses. The managers of the old type, who were first scholars and teachers and money-men next, have departed, and to-day theatres are "run" on the principle of trust enterprises generally. The box-office determines everything, and the interests of the art as such are completely lost sight of, if not mocked. In an interview a prominent manager frankly stated recently that the dramatization of popular novels is due to the great economy in advertising. It costs something like \$25,000 to make a new play known, while a story that has scored a success needs no advertising at all. What an admission? What has the serious drama to do with considerations of this character? How can we look for first-rate work from playwrights, to progress in stagecraft, to a revival of the serious drama, if "economy in advertising" is to be the paramount factor? No doubt the prospects are not as dark as they are painted, for talent is irrepressible and honest art not unprofitable, but there is much truth in the depressing forecasts we are compelled to read these days. There is need of a reaction against the too despotic rule of commercialism in the artistic sphere.

It Is Different Now.

History of Playhouses in Syracuse, in Syracuse Post-Standard.

These were the good old days when pirates didn't control the theatres of America. A manager transacted his own business and did not have to contend with the "hold-up" policy now in vogue with certain fakirs in New York City. These were the days when the companies were No. 1, as there were no No. 2 companies (with inferior casts) presenting New York successes through the kind permission of Mr. Charles or Mr. Daniel Syndicate. These were the days when such noted artists as Mrs. Fiske and Henrietta Crosman would receive a hearty welcome from the managers of theatres and would not be barred out because they would not hand over their earnings to several sure thing players. After the present managers have been thoroughly plucked, like the goose of old they will be glad to return to the good old system of doing their own business without the assistance of a "skin-dictate." A person who goes into the theatrical business to-day furnishes the money. The Syndicate furnishes the experience. At the end of the season the investor has the experience and the flimflamers have the money.

A TRAGEDY IMPOSITION.

Letter to Brooklyn Eagle.

Why do the people of Brooklyn stand the impositions that is practiced on them at times by some of the Brooklyn theatres? They have a fixed tariff for ordinary shows, but when it comes to giving the public something that is a little better, they at once baffle the prices. Why do the people stand it, in the name of goodness? The remedy is in their hands to correct. Keep away; don't patronize them, and it will do more to correct this game than anything else.

Legitimately Scandalized.

Cedar Rapids, Ia., Republican.

The Theatrical Trust is receiving blows right and left. The American people are not disposed to take art from a Trust without vigorous protests. Perhaps the Trust will get some sense knocked into its head and not attempt to levy tribute on every performance in every opera house in the United States.

Sleek Business.

Washington Post.

The Theatrical Trust engaged in a rather risky piece of business when it inaugurated a war on the critics.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.]

A. B. C., New York city: Letters to players addressed in care of THE MIRROR will be forwarded.

H. V. T., St. Louis: The Belle of Richmond was produced at Williamsport, Pa., by the Vallomont Stock company, on July 22, 1900.

R. S. G., Tacoma, Wash.: 1. Sowing the Wind was written by Sydney Grundy. 2. Touring players may be addressed in care of THE MIRROR.

CONSTANT READER, New York: The London theatres opened much earlier in the evening in the days of Nell Gwynn than they do now.

LOUISE FAUCONIER, Chicago: The Lady of the Lake, or the Knight of Snowden, was produced at Nibley's Garden, New York, on May 25, 1874, under management of Charles R. Thorne, Sr.

RED BANK, Red Bank, N. J.: Herrmann Sudermann is the author and owner of Magda, which is a royalty play. Emanuel Lederer, 13 West Forty-second Street, New York city, is the American agent.

W. E. S. and J. G. S., Schenectady, N. Y.: 1. The relative merit of actors in similar lines of work is a matter of personal opinion. 2. Andrew Mack comes from Boston and Chauncey Elliott from Buffalo.

G. H. B., Troy, N. Y.: 1. THE MIRROR has no record regarding the existence or whereabouts of the Marguerite d'Estes company. 2. The Air Ship company is on tour. See the "Dates Ahead" columns of THE MIRROR.

J. P. J., Philadelphia: The "complete history of the first American play" may be given, unfortunately, in a few words. It was written by Thomas Godfrey, Jr., of Philadelphia, and bore the title, The Prince of Parthia. Mr. Godfrey was born in Philadelphia in 1736. In 1758 he served as a lieutenant of the Pennsylvania forces in the expedition against Fort Duquesne. In 1759 he went to North Carolina, where he wrote his first and only play, in the hope that it might be performed by the Douglass company, in Philadelphia. The Prince of Parthia did not, apparently, awaken any enthusiasm in the players, nor has it met with any favor since. It is ill contrived, with no action and a mediocre plot, and its lines possess little or no literary merit. Mr. Godfrey died in 1763, before his play was either printed or performed. He left many friends behind him, however, who esteemed his writings most highly, and it is probable that they left no stone unturned in their efforts to get recognition for Mr. Godfrey's work in the theatre. At last, on April 24, 1767, The Prince of Parthia was produced by the Hallam company at the New Theatre, in Southwark. Beyond the fact that the tragedy was actually performed, nothing is known of the production save that in the cast were Hallam, Douglass, Wall, Morris, Allyn, Tomlinson, Broadbent, Greville, Mrs. Douglass, Mrs. Morris, Miss Wainwright, and Miss Chester. The journalists of the period paid little attention to the theatre, no dramatic criticisms appeared in the newspapers, and it is therefore not surprising that the production of the play was not recorded in the public prints, except in the advertising columns. Two years prior to its stage production, the play was published in a volume that included also several of Mr. Godfrey's short poems. There is no record that the tragedy was ever acted a second time. The book has long been scarce, and is very rarely offered for sale. A copy that was in the McKee collection sold recently for \$35.

PLAYS COTRIBUTED.

Entered at the Office of the Librarian of Congress from Feb. 8 to 14, 1901.

A DINNER FOR THE PRINCE. By Robert C. V. Meyers. Copyright by Lyceum Publishing Company.

A LORD AND TWO LADIES. By George H. Howard.

A RE-STAGE OF GETTYSBURG. By Barney Gerard and Adelio Poer.

A SCENE HUNTER. By John Garrick.

A SINGER'S HONOR. By William Powers Kendis.

BUDDENBONA. By J. J. Kennedy.

FROM COTTON FIELD TO RACE TRACK. By George Trotter Smith.

HAWAIIAN: OR MANAD-ZERO. By L. O. Armstrong.

LADY SAXONIAN. By Frank Burnham Bagley and Irving Willard.

LOVE AND PAUPERISM. By Israel Barsky.

MY SON JOHN. By William Henry Dodge.

OVER YONDER. By Elbridge Marsden.

SECOND THOUGHTS. By Harriet Holmes Bassett.

SONS OF MATTATHIAS. By John A. Lampe.

THE BARON'S MISTAKE. By William F. Zimmerman.

THE MAN WHO STOLE THE CASE. By Tom Gallon and L. M. Leon. Copyright by Arthur Bourchier.

THE PHOENIX. By Milton Nobles.

THE PLAYERS' CHRONOLOGY.

February.

28 Union Square Theatre fire, New York, 1888.

Brunswick Theatre, Wellington Square, London, collapsed, killing fifteen players, 1828.

James Thompson's "Sophronister," produced at Drury Lane, 1739.

Birth of F. Gotschalk, at London, 1858.

Globe Theatre fire, 1613.

Birth of William Parsons, the original Crabtree, 1738.

Debut of Charles H. Saunders, at Warren Theatre, Boston, as Carwin in Therese, 1836.

Last appearance as Macbeth of W. C. Macready, at Drury Lane, 1851.

Birth of John Philip Kemble, 1823.

Birth of William Birch, minstrel, at Utica, N. Y., 1821.

THE USHER.



Owing, most likely, to "influence," the Savoy Theatre was built in delightful disregard of the laws governing the construction of theatres in this city. Probably it was on this account that reluctance was shown by the authorities to issue a theatrical license for it, although performances were permitted there in cool violation of the law for some time before such a license was granted.

Now that the Savoy has found new lessors and managers in the persons of Charles Frohman and Frank McKee, and as it is announced by them that alterations will be made in the building during the Summer, it would be just as well for them to consider, in planning these changes, whether there are provided:

1. An open court or space seven feet wide on both sides of the building, beginning in a line with the proscenium wall and extending to the street.
2. Not less than two exits on each side in each tier opening into the open courts.
3. Staircases of fire proof material inclosed in brick walls.
4. Storage for scenery and properties separated from the stage by a brick wall.
5. A fire proof metal or asbestos curtain.
6. Metal skylights over the stage, arranged to open automatically.
7. Iron or steel fly galleries.
8. Fire proof materials in the roofs of the auditorium, corridors and lobbies.
9. Iron or steel galleries and fire proof gallery fronts.
10. Fire proof ceilings and metal lathing.
11. No wood sheathing, canvas or combustible material over the walls.
12. Fire proof walls dividing the dressing rooms and iron doors, metal, slate or fire proof shelving.
13. Two independent stairways, with direct interior outlets, for each gallery.
14. Two independent staircases, with direct exterior outlets, for the service of the stage.
15. Recesses in the walls for steam pipe coils.
16. Stand pipes with hose on every floor; automatic sprinklers on the stage.

The foregoing are a few of the provisions of the laws as revised up to 1892, and which apply to all buildings built since that date and used for theatres, opera houses or entertainments of any kind where scenery is employed.

Louis Nethersole will probably remain in this country next season and continue in theatrical management, although there is little probability that his sister will be able to act for a year or more.

The discovery of the malady which necessitated the closing of her season and her return to England to submit to a serious operation was sudden and wholly unexpected. The specialists she consulted advised her that she might be able to act two or three weeks longer, but she felt that it was better to take no risk and so she ended her tour at once.

Miss Nethersole has a strong constitution and abundant vitality and her brother hopes that these favorable conditions will minimize the dangers of the ordeal through which she must soon pass.

Katherine Grey is troubled by an unfounded rumor that has found its way into the newspapers. She writes: "May I ask you to contradict an impression which I have been told seems to be general among theatrical people: that is that I have retired from the stage? Such, most assuredly, is not the case, although at present I have made no engagements for this or next season."

The manager of a theatre in a thriving one-night stand—thriving, I mean, in other than the theatrical sense—writes me an interesting letter setting forth the difficulties under which he has labored since the Theatrical Trust came into existence. This manager, it should be explained, pays tribute to the Trust, and his situation is typical of that of numbers of his brethren in the smaller cities. But let him speak for himself:

I have a good town and the theatre is well patronized, but the great trouble is I cannot count on getting any really high-class attractions during the season. Of course, I am compelled to do business with the agents of the Theatrical Trust in order to get certain attractions that they virtually control, but my patrons seem to think it very strange that the first class attractions go to larger cities not far away, and that I cannot secure them for this point. Of course you understand the situation, but it is a hard matter to explain it to them.

I have gone over the ground with some of my best patrons fully. I have explained to them that in past years the leading people of the theatrical profession had separate managers and, as a general thing, they booked their routes independently, but that since the theatrical "combine" has been formed, these people are virtually controlled by them, and that they could very easily take all the first class attractions that now exist and use them first in the larger cities, where theatres, of course, are under the control of the Theatrical Trust, with the result

that the smaller towns virtually get nothing of a high grade.

I have worked hard to get good attractions for my town. We have a splendid theatre, and there is no reason why high-class attractions should not do a satisfactory business. Those companies that I get are thoroughly satisfied with the receipts, but, as I stated above and as you know to be a fact, as long as the Theatrical Trust controls matters, using all the big attractions in their own theatres, although the smaller theatres are compelled to pay them a tribute in order to get them to book any thing at all, just so long we will be in the deplorable condition that we now find ourselves in. Do you believe there is any relief in sight from this miserable combination? I have talked with every traveling manager who has been through here, and they all seem to have made up their minds to let the theatrical combine control them completely. There doesn't seem to be any independence left in any of them. They simply say: "The Theatrical Trust controls everything, and as long as we expect to be in the theatrical business we will have to needs to their demands."

But my patrons insist, in spite of my explanations, that the whole thing is a matter of dollars and cents, and that, if I would offer sufficient inducements, I could get the best attractions. You know that this is not true. I offer as large inducements as any town of this size can offer, but they are useless. It is simply a matter of: "Take what the Trust chooses to send you and look happy."

The situation thus described can be appreciated by every one-night stand manager in the United States.

There is a remedy, of course. It lies in the organization of managers of theatres and attractions for self-protection. Such an organization, wisely guided, would destroy the power of the Trust and scatter its elements in one season. If managers have neither the courage nor the enterprise to combine for the

EVERETT KING.

In this issue is reproduced a picture of Everett King as Hamlet—a role in which he has made extraordinary and well-earned success. A prominent and scholarly Canadian critic wrote recently of Mr. King's impersonation in the highest terms. In the course of a long article he said: "Mr. King is the ideal Hamlet at all times—tender, bitter, haunted, mystic, imaginative, isolated, majestic, intellectual, and, above all, he bears the stamp of genius." The critic compared Mr. King's impersonation to that of several of the noted Hamlets of the past, and stated that Mr. King's impersonation is certainly equal to that of Edwin Booth when he was the age of Mr. King. In Mr. King's Shakespearean repertoire, besides Hamlet, are Shylock, Macbeth, Richard III, Romeo and Juliet. He has been successful also as Sir Edward Mortimer in *The Iron Chest*, as Don Cesar in *Eugene*, and as David Garrick. He has also played a wide range of parts in the modern drama.

AN INTERESTING DECISION.

The suit of E. L. Dennis against the Wabash Railway Company for \$5,000 damages was decided by Judge Dennis in Chicago, Feb. 16, when the plaintiff received judgment for the amount asked. Mr. House brought suit in defense of the scenery, costumes, etc., of the Black Crook. Evidence submitted at the trial showed that on Feb. 26, 1896, the plaintiff contracted with the Wabash Railway Company to transport the Black Crook company and scenery from Chicago to Detroit on Jan. 2, 1897. After the scenery and properties had been loaded on a Wabash car at Chicago a constable appeared with a writ of attachment on the property for \$200, obtained by Joseph Almico and Arthur T. Seymour against Frank Newell, one Liebel and one Houston. Mr. House declined to be held responsible for the debt. The railway company thereupon refused to forward the car, and the company went to Detroit without its scenery and properties. Two days later Mr. House gave a replevin bond and secured the effects. The company lost three performances in Detroit and four subsequent weeks.

PERSONAL.



STUART. Ralph Stuart has added a new chapter to his record as leading man and stage director for two seasons in New York stock companies by producing practically a new play, in which he originated the principal role. *The Master at Arms*, as produced at the American Theatre, will owe much of any success it may have to Mr. Stuart, for while this new version of the romance of *Don Cesar de Bazan* and *Mari-tana* was adapted by Myron L. Leffingwell, the production was under the personal direction of the Don Cesar, who not only induced the American management to take chances with a new piece, but carried it to a conclusion. Already plans are made to revive *The Master at Arms*, and afterward take it on tour. The triple role of producer, director, and leading man is not often filled by the same person, and Mr. Stuart deserves commendation for suggesting to stock managers how to increase their repertoires.

GREENE. Walter D. Greene continues his successful work as Arrelford in *Secret Service*. The Southern papers have singled him out for special commendation.

BANGS. Frank C. Bangs has signed a three-year contract with Daniel Frohman, beginning next September.

SELDEN. Edgar Selden was compelled by nervous prostration to retire from the management of the Rays in his play, *A Hot Old Time*, at Meridian, Miss., four weeks ago and has since been seriously ill at his home in this city. By complete rest he is now happily convalescent and hopes soon to rejoin the company.

ROSENFIELD. Sydney Rosenfield's farce, *The Purple Lady*, has been placed for English production by Edward Terry.

THOMAS. Augustus Thomas has signed a contract to provide a new play for Peter F. Bailey's next season, when Christie Madon-ald will be again the comedian's leading lady.

FITCH. Clyde Fitch was the "one man guest" of the Twelfth Night Club at their reception at Berkeley Lyceum on Feb. 19 when Marie Valneau, Mrs. C. A. Doremus and Settie Blume Sterne were the hostesses.

CONDON. Kate Condon succeeded Fanny Johnston as Dolores in *Florodora* at the Casino last Wednesday and scored an unqualified success. Miss Johnston will rest for some time in hope to regain her health.

WHEELOCK. Joseph Wheelock, Jr.'s health has failed again and he has gone to Florida for a long rest. Wallace Worsley is playing his original role in *Mrs. Dane's Defence* at the Empire.

NETHERSOLE. Olga Nethersole sailed for England last Wednesday, having given up all hope of playing again for a year at least. In England she will probably undergo a serious operation. Louis Nethersole said that his sister's life depended upon her immediate departure for the other side.

WARFIELD.—David Warfield's starring tour in Charles Klein's new play will open at the Bijou Theatre early in the Autumn.

BINGHAM. Amelia Bingham emphatically denied last week sundry printed reports that she was seeking to lease the Madison Square Theatre for next season.

HENRY. Ethel Henry will give a dramatic and musical recital under distinguished patronage at the Waldorf-Astoria this (Tuesday) afternoon, assisted by Heather Gregory, and Alice Davies as accompanist.

DE SCHAMPS ON THE DRAMA.

Gaston Deschamps, literary critic of the Paris Times, who has come to America to give a series of lectures under the auspices of the Circle Francais, of this city, made his first appearance at Sanders' Theatre, Cambridge, Mass. The subject of his lecture was "The Masters of the Contemporary French Drama."

M. Deschamps declared that the French drama of today was dominated by young men, and he instanced Edmond Rostand, Maurice Bourque, Paul Hervieu, Francois de Curel, and M. Labeyrie. In their works the influence of the older writers was evident. He read extracts from the plays of Emile Augier, and showed how Augier's studies of society had been followed by French and De Curel. Paul Hervieu, M. Labeyrie said, is a disciple of Dumas the Younger, the influence of Sardou, the master of social comedies, had been followed even by Labeyrie. The work of Ludovic Halevy and M. Rostand was also seen in the contemporary drama.

On Thursday M. Deschamps lectured at New Haven, on Friday at Boston, and on Saturday at Trinity Church, New York.

EVERETT KING.

restoration of independence and freedom from iniquitous taxation they deserve to continue to suffer in both pocket and self-esteem.

Thanks to the energetic work of O. J. Mitchell, *The Mirror's* correspondent at Portland, Oregon, there is now a law in that State which will punish as a misdemeanor the unauthorized use of manuscript plays.

In the Senate the bill was fathered by Judge Sweek, while in the lower house it was introduced and pushed by Colonel McCracken, who was related by marriage to the late Annie Pixley.

Correspondents of *The Mirror* in other States and the American Dramatists Club are actively furthering similar legislation elsewhere. It is only a question of a short time, I think, when this form of protection for non-copyrighted plays will extend throughout the country.

BIRTHDAY CLUB INCORPORATED.

Articles of incorporation of the Shakespeare Birthday Club of New York City were filed with the Secretary of State at Albany on Feb. 21. The directors are James Booth Roberts, Walter T. Hartzell, Vaughan Kester, Horace Lewis and Everett King. As will be remembered, the club was organized in this city last Spring. Its chief purpose is to promote the celebration here and elsewhere of the birthday of William Shakespeare.

SOUTHERN NOT GOING TO LONDON.

E. H. Sothern, who had intended presenting Hamlet in London this Spring, has abandoned the project, and will continue his tour of this country.

It was also proven that when the constable realized that Mr. House would not pay the \$200 he abandoned the property to the railway company.

The decision is an interesting one to both railway companies and theatrical managers, as it shows that goods belonging to innocent parties cannot be attached for the debts of others, and that railway companies as common carriers must fulfil their contracts.

ENGAGEMENTS.

Albert Tavern, with William Owen.

Lionel Clarke, Louise Valentine, and Helen Edmundson, for *A Convict's Daughter*.

Conrad Quaten, with Robert B. Mantell.

Stokes Sullivan, for *Reaping the Whirlwind*.

Edith Milton, for *The Lost Paradise*.

Florence Simlett, for *The Man from the West*.

Eliza Proctor Gutz, Antoinette Ashton, Amy Lee, Lizzie Max Elmer, Jessie Reiffarth, George Osborne, and Maurice Drew, for *The Human Spider*.

C. Harry Kittredge, as leading man with *Madame Pilar Morin* in *My Cousin*.

Charles E. Hawkins, for *Lover's Lane*.

Engenee Shakespeare, to play Louis XIII with Sanford Dodge in *The Three Musketeers*, having closed with the Lloyd and Gay company.

Reginald Barker, for the Cook-Church Stock company.

Paul Torbush to play Eschafort with Sanford Dodge in *The Three Musketeers*.

J. C. Carlisle, for *The Little Minister*.

Joseph Fitzpatrick by W. A. Brady for the spectacular production of *Uncle Tom's Cabin* at the Academy of Music.

Frank E. Camp, with James Neil.

Lillian Terrene Martin, for *A Poor Relation*.

Clifford E. Smith with Marks Brothers' company, No. 1.

May Tempest and J. Alfred Osborne, for in the Path of the Plague.

Marie Kinzie and Van H. Kinsley, for *William Bonelli's An American Gentleman*.

Thomas S. Lewis, with Madame Pilar Morin for *Madame in Ma Chambre*.

Joseph Fitzpatrick, for the matinees in *W. A. Brady's Uncle Tom's Cabin* production.

Arnold C. Baldwin, for *A Trip to Trampiota*.

DRAMA AND SCENES.
By J. R. Green.

Saturday Evening.

The Empire, 145-149 West 42d St., Across the Avenue from the Hotel Astor, 125th St., The Empire Stock Co., 125-129 West 23d St., The American, 22d St., The Royal Family, 22d St., The Empire Stock Co., 22d St., 214 West 125th St., Vassar.

LEO BONN'S 22d St., Mr. Lexington Ave., Con-

tinuous 22d St. to 1045 p. m.

THEATRE CHAMPS ELYSEES, Broadway and 46th St.,

THEATRE PALACE, 58th St., bet. Lexington and

Vanderbilt, Continuous Vanderbilt 22d St.

ALVANDE, 144-146 Seventh Ave., and 57th St.,

Lois Philharmonic Orchestra and Josef von

Sivinski, Feb. 25.

NEW YORK, Broadway and 45th St., The Giddy

Thigh, 16th Week, 77 to \$4 Times.

CELESTINE, Broadway and 44th St., Julie Marlowe

in When Knighthood Was in Flower, 7th Week,

45 to \$1 Times.

EDEN, 145-149 West 44th St., Closed.

EDWARD, 145-149 West 44th St., My Lady, 3d

Week, 17 to 23 Times.

EPICURIE, 22d-23d West 23d St., adjoining The Vic-

torine, Violin Albin in in the Palace of the Sun,

9th Week, 68 to 75 Times.

AMERICAN, Eighth Ave., 43d and 44th Sts., Henry

Greenwald Stock in The Master at Arms.

MURRAY HILL, Lexington Ave. and 41st Sts., Henry

V. Donnelly Stock in Secret Service.

BROADWAY, Broadway and 41st St., Closed Sat.

Feb. 25.

MENTELESSCH HALL, 145 West 40th St., The

Kneidt Quartette and Ernest von Dohnanyi—

Tues. Eve., Feb. 26.

EMPIRE, Broadway and 40th St., Mrs. Dame's De-

fense, 9th Week, 68 to 75 Times.

METROPOLITAN OPERA HOUSE, Broadway, 40th

and 39th Sts., Grand opera in Italian, French

and German—Repertoire, 11th Week, Das Rhein

gold, German, Die Walkure, German, Siegfried

Germann, Die Tannhäuser, and Cavatella

Requiem, Sinfonia, Lohengrin (German).

CASINO, Broadway and 39th St., The Thunderer—16th

Week, 116 to 123 Times.

KNOX THEATRE, Broadway and 38th St., Nat C.

Goodwin and Maxine Elliott in When We Were

Twenty-one Revival, 41 plus 6th Week, 3d to 44

Times.

HERALD SQUARE, Broadway and 35th St., The Girl

Up There, 8th Week, 55 to 64 Times.

CAEDMON, 35th St., East of Sixth Ave., Captain

Mike of the Horse Marines, 4th Week, 25 to 34

Times.

KOSTER AND BAILL'S, 145-149 West 39th St.,

Vanderbilt.

SAVOY, 142 West 39th St., The Four Cohans in The

Governor, Sun-1st Week, 1 to 8 Times.

MANHATTAN, 1225-1227 Broadway, Lover's Lane—

4th Week, 24 to 31 Times.

THIRD AVENUE, Third Ave. and 31st St., The

Octoroon.

ELIOU, 22d St., Broadway, Amelia Bingham in The

Third Week, 5d to 55 Times.

WALLACK'S, Broadway and 36th St., Louis Mann

and Clara Lipman in All Account of Eliza—Re-

vival—1st Week, 1 to 8 Times.

DALY'S, Broadway and 36th St., Daniel Frohman

Stock in Lady Huntsworth's Experiment, 1st

Week, 7d to 86 Times.

WEBER AND FEELERS, Broadway and 29th St.,

Fiddle-de-Dee—26th Week, 10d to 20c Times.

GRAND OPERA HOUSE, 39th and 40th Sts., The

Lash of a Whip, 1st Week, 1 to 8 Times.

GOLDEN MUSCLE, 23d St., nr. Sixth Ave., Figures in

Max—Concerts and Vaudeville.

PROCTOKS, 23d St., bet. Sixth and Seventh Aves.,

Continuous Vanderbilt—12.30 to 10.45 p. m.

GRAND OPERA HOUSE, 39th and 40th Sts., The

Lash of a Whip, 1st Week, 1 to 8 Times.

GARDEN, Madison Ave. and 27th St., Under Two

Flags—4th Week, 25 to 32 Times.

MADISON SQUARE GARDEN, Madison and Fourth

Aves., 27th and Eighth Sts., Burlesque.

MINTON, 23d St., Eighth Ave., Mr. Broadway, William

Collier on the Quiet—19d Week, 19 to 25 Times.

GRAND OPERA HOUSE, 39th and 40th Sts., The

Lash of a Whip, 1st Week, 1 to 8 Times.

SHAW, 23d St., Broadway, The Knickerbocker

Barberques.

STAR, Broadway and 12th St., Shenandoah.

GERMANY, 147 East 8th St., Adolf Phillip in Der

Millionen Schwanz—10th Week, 6d to 75 Times.

LONDON, 225-227 Bowery, The French Beauties.

PEOPLES, 126-128 Bowery, The Hebrew Drama.

MINER'S, 145-147 Bowery, Al Reeves' Big Show.

THALIA, 146-148 Bowery, The Hebrew Drama.

WINDSOR, 145-149 Bowery, The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC, 172d to 194 Montague St.,

Lois Philharmonic Orchestra and Josef von

Sivinski, Sat., Eve., Mar. 2.

PARK, 128 Fulton St., E. S. Spooner Stock in A

Fair Rebel—3d Week of Season.

HYDE AND BEHM'S, 130-132 Adams St., Vande-

vile every afternoon and evening.

NOVELTY, Eighth Ave. and South 4th St., Vande-

vile every afternoon and evening.

GRANDE OPERA HOUSE, 131m Pl., nr. Fulton St.,

The Guy, Royal Burlesques.

QUEEN MELIA, Washington, Tillary and Adams Sts.,

One Madia.

GATELY, Broadway and Middleton St., A Wise Guy,

with Maggie Cline.

BLISS (Smith and Livingston Sts.), The Mormon Wife.

MONTEAU, 148-150 Fulton St., May Manning in

James Macbeth, 9d plus 6th Times.

PERCY WILLIAMS MUSIC HALL, Fulton St., and

Alabama Ave., Vaudville every afternoon and

evening.

OPERA M. of Fulton St., Rockwell Pl., Flatbush Ave.,

Vaudville every afternoon and evening.

AT THE THEATRES.

Lyceum—The Lash of a Whip.

Play in three acts from the French of Maurice Hennequin and George Duval. Produced Feb. 25.

E. M. Holland, Fritz Williams, Roy Atwell,

Theodore Broach, James Kearney, Jay Wilson,

Samson, Katherine Fenton, Marie Bertrand,

Madame Pingot, Maggie Holloway, Fisher,

Corrie, Nellie Butler, Nellie Butler.

The amiable company of comedians, generally

admirable in themselves, whose lot it has been

for some years to foist upon the public a lot

of scrub adaptations, diluted sometimes but not al-

ways, of whatever Parisian farces appeared to be

especially popular, returned to town last night

and offered at the Lyceum an English arrangement of Hennequin and Duval's French farce,

Le Coup de Fouet, here to be known as The Lash

of a Whip.

The story of the original was fully related in

the Paris correspondence of *The Mirror* three

weeks ago, and there is no need to repeat more

than the statement that the trouble is all about

a supposedly estimable steve manufacturer who

leads a double life, as the reporters say, and who

is worried about a double of his whom he has

learned is at large in Paris. Every time there

is a chance of his being caught he buys the blame

to the imaginary double. But things get pretty

warm and finally, slightly disguised, he calls at

his own home, asks for himself, and patiently

waits to see himself. Then ends the originally

and the undoing of the hero is in the good old

"explanation" way.

The programme did not say who made the

translation, but it is only charitable to the

French authors to assume that their play, while possibly more colorful, could hardly have been so stupid as this one. The adapter had been at pains to change the names of the characters, even labeling the stove man's double with the name of one of the authors, but in English the piece has scarcely a single trace of wit or humor. The basic hypothesis might certainly have been rendered amusing, but in this version it was thrown away in a hopeless mess of twaddle and a constant straining for suggestiveness. Augustus Daly used to know how to make good, clean, clever English farces out of imported ones, but the art seems to be lost.

The usually excellent actors condemned to per-

form this abortion were E. M. Holland, who made

a fair showing as a friend of the hero, but fell

down on even some English pronunciation which

was quite amazing; Fritz Williams, who noted

the stove man as he acts everything, but did

FRANCIS PAUL.



Photo by Sarony, New York.

Francis Paul, the young student of the Stanhope Wheatenoff Dramatic School, of whom such favorable mention was made by the New York press on the occasion of the recent matinee of the school, comes from a family of distinguished actors. She is a niece of Bishop Cleo Hawks, of Missouri, and Dr. Francis L. Hawks, for many years a celebrated divine of the city of New York, having been pastor of old St. Thomas' and later Calvary Church. Miss Paul is also a niece of the late Admiral William Kirkland, U. S. N.

SEYMOUR LOST IN BIG WRECK.

Harry F. Seymour, business manager of the Zorilla Opera House, Manila, P. I., and one of the editors of the Manila American, is reported as one of the many who perished in the wreck of the Pacific mail steamer, *Rio de Janeiro*, that sank in San Francisco harbor Feb. 22.

Seymour was fifty-seven years old, and was well known in theatrical and newspaper circles throughout the country. For many years he had alternated between managing companies in the winter and doing newspaper work in the summer. His last theatrical venture in the United States was in Gay Paris in 1888. In the autumn of that year he withdrew from this company and went to the Klondike as correspondent for a Seattle newspaper. He was reported in January, 1899, as having been killed in a brawl in a concert hall that he opened at Dawson City. The report proved untrue, Seymour being heard from at Manila. He had left the Klondike, taken a company on tour through British Columbia, journeyed thence to Honolulu, and sailed from there to the Philippines as the guest of General Charles King. He started in Manila the publication of the *American*, the first English newspaper published in the Philippines, and subsequently became interested with Finlay and Brooks in the management of the Zorilla Theatre, the principal playhouse of Manila.

For the purpose of securing attractions for the theatre Seymour came to this country late in 1898, and was in New York City for some time. His purpose was not realized and he returned to Manila. It is presumed that his voyage to the United States on the *Rio de Janeiro* was also in the interest of the theatre.

ANOTHER IN THE TRUST.

Sally C. Oppenheimer announces that he has become the sole manager of the California Theatre, having on Feb. 14 acquired the two-thirds partnership interest of Samuel H. Friedlander, who, on account of ill health, has been obliged to relinquish his connection with the theatre.

The San Francisco newspapers state that Mr. Oppenheimer will continue to conduct the California Theatre on an independent policy and that he will not affiliate with the Trust.

Those who profess to know the inside of the deal, however, say that the California has virtually come under the control of the Theatrical Trust. This organization has desired to secure the theatre for their popular price attractions instead of the Alhambra, which is somewhat antiquated.

It is said that the Friedlander interest was not bought by Mr. Oppenheimer, but was secured through him by Alfred Ellingshouse, manager of the Alhambra. Mr. Ellingshouse is said to represent Gottlob Marx and Co., managers of the Columbia, who are the California representatives of the Trust. Messrs. Oppenheimer and Ellingshouse are said to have made arrangements with Kaw and Erlanger whereby they will pay a certain weekly sum to the Trust's agents, plus 25 per cent. of the profits for booking the California and Alhambra theatres and the Clark Opera House in Sacramento.

MR. HAMMERSTEIN PLAYING CHESS.

Last Friday a New York daily newspaper announced that Oscar Hammerstein, manager of the Victoria and Republic theatres, hereafter "would play no syndicate attractions in any of his places of amusement."

This decision was attributed to a business misunderstanding which resulted in the placing of the Rogers Brothers at the Knickerbocker Theatre next season, while the Russell Brothers, under Mr. Hammerstein's direction, will appear at the Victoria.

A Minnesota reporter saw Mr. Hammerstein on this subject, and the volatile and energetic manager delivered himself as follows:

"I am not in the theatre business to make a fighting cock out of myself. The Theatrical Syndicate and I are neither enemies nor friends. We have had no quarrel, as stated in the newspapers. We are as chess players. My opponent moves the Rogers Brothers from the Victoria to the Knickerbocker. I move the Russell Brothers to the Victoria. We are not angry. We both think we have made clever moves. I am not fighting the Syndicate, and I do not intend to. I have no reason to, no time to. The New Drury Lane Theatre will be in course of erection very soon. I have no time to fight the Syndicate. Do not make me appear a fighting cock. I have no time."

FRIENDS OF PROTECTIVE LEGISLATION.

W. J. Mitchell, THE MIRROR correspondent at Portland, Ore., who was instrumental in securing the passing by the Oregon Legislature of the bill to provide for the punishment of unauthorized performances of any "unpublished or un-dedicated dramatic or musical composition," writes: "On behalf of THE MIRROR and the American Dramatic Club, as well as every one else interested in the protection of playwrights' property, I cordially thank Representative Mr. Craven and Senator Sweek for kindly introducing and following through to definitive vote the bill sent to me by THE MIRROR. Thanks are also due John L. Logan, attorney at law, Portland, who shaped, in line with the New York bill, the bill opposite to the laws of Oregon. Appreciative acknowledgments are also due James J. Montague, dramatic editor of the morning and Sunday Oregonian, for his courtesy in publicly announcing the measure prior to its introduction in the Legislature."

THE NEW YORK DRAMATIC MIRROR

ACTION CHURCH ALLIANCE NEWS.

The fifth regular monthly entertainment given by volunteer members of the Alliance at the Squirrel Inn, Bowery and Grand Street, was held last Tuesday evening, Feb. 19. The hall was packed and every one voted the affair a huge success. "Aunt Louisa" recited; "The Star Spangled Banner" and other pieces, Gustave A. Stricker gave "The Portrait," and Mrs. Jennie Tugnot sang. Madame Poté gave a scene from Ingomar and Miss Augusta Giese rendered several spoken songs. Mr. and the Rev. Walter E. Bentley recited, and Grenville Kleiser gave several witty pieces.

Those who care to help in this good work are requested to write the General Secretary, Rev. Walter E. Bentley, under whose direction these entertainments are given.

Yesterday (Monday) the Boston branch of the Alliance met in Pierie Hall and listened to an able paper by the Rev. George W. Shinn, D.D., chaplain and Honorary Vice-President, entitled "Dramatic Ideals of the Playwright, the Manager and the Actor."

The Rev. John S. Lindsay, D.D., rector of St. Paul's Church and Archdeacon of Boston, was recently elected Dean of the Boston Board of Chaplains.

The Secretary of the Alliance received last week two letters, one from a clergyman, the other from a player—that show, in most encouraging fashion, the rapid spread of interest in the movement on all sides. The Rev. Henry D. Aves, of Houston, Tex., writes: "The Alliance is bringing into distinctive outline the vision of a dream that has haunted my soul for years. You are setting your hand to one of the most important problems of our modern social life—more important to our popular life than the problems of higher criticism or the reconstruction of science and religion. What capital and labor are to each other in the world of industry, the Church and Stage should be to each other in the world of popular morality. By birth the theatre of the West is the child of the church. Surely it has a birthright to the fostering sympathy of its spiritual mother. Wherever the fault of estrangement may lie the consequence has been nothing but evil. As well divorce the conscience from the heart as the church from the drama. Each has its proper function to perform in making and keeping the life of the body politic pure and sane and happy, and the two functions are co-operative and independent. Such would seem to be the natural fitness of things. And yet the prophet of the pulpit must continue to admonish the people of the pews to discriminate, discriminate, discriminate, and to exhort the people of the proscenium to cleanse, cleanse, cleanse. If that feature has a place in the problem you are trying to solve then the work of the Alliance will soon see the earnest of Divine approval in the growing sympathy and co-operation of God-fearing and man-loving people."

BOSTON THEATRE FOR STAIR.

E. D. Jordan, the millionaire dry goods merchant of Boston, made an agreement last Friday to supply property and cash to the amount of \$50,000 for the erection for E. D. Stair and A. L. Wilbur of a magnificent theatre at Tremont Street and Van Nessauer Place, Boston. Messrs. Stair and Wilbur are given *carte blanche* and full charge, with permission to exceed the cost named by payment of additional rent or interest. The house is to be completed by September. It will run in conjunction with the theatre now being built for Mr. Stair at Broadway and Fifth ninth Street, New York City, and its policy, like that of the other Stair houses, will be to offer the best class of popular price attractions. The Stair Haydn circuit has lately been augmented by the addition for booking purposes of the Empire Theatre, Providence; the Grand Opera House, Kansas City; the Jacob Litt houses in St. Paul, Minneapolis, and Milwaukee; the Walnut Street, Cincinnati; the Auditorium and Holiday Street, Baltimore, and the Columbia, Paterson. The circuit embraces forty-eight theatres.

MRS. FISKE ON THE COAST.

Mrs. Fiske's engagement of a month at the California Theatre, San Francisco, was in all respects one of the most successful ever played in that city by an American star. The theatre was steadily crowded and the engagement ended as it began, in enthusiasm. Mrs. Fiske had not intended to play between San Francisco and Portland, Ore., but the demand for her appearance at Sacramento was such that she gave two performances in that city to record business. Mrs. Fiske gave two performances of *Beck Sharp* and one of *Tess of the D'Urbervilles* at the Marquam, Portland, to very large audiences, the receipts almost reaching \$5,000. She now will play the Northwest on her way Eastward.

MR. AND MRS. GOODWIN IN THE MERCHANT.

Mr. and Mrs. Nat C. Goodwin (Maxine Elliott) will make their long-promised revival of *The Merchant of Venice* at the National Theatre, Washington, on May 6, appearing at the Knickerbocker Theatre in this city on May 31. Mr. Goodwin as Shylock and Miss Elliott as Portia will be supported by the following principals: Essonnes, Audrey, Beaumont, Grattan, Vincent, Serrano, Launcelot, J. E. Tully, etc.; W. J. McLevyne, Lorenzo, Harry Woodruff, Antonio, Melville, Arkleby, the Duke, Frank Weston; the Prince, William Courtleigh; Nerissa Annie Irish; and Jessie, Edie Elsler.

AMATEUR NOTES.

The Dramatic Club of the University of Minnesota presented at the Union Theatre, Minneapolis, Feb. 1, "A Woman's Work." The play was well produced under the direction of Clayton D. Gilbert, and were mounted elaborately and accurately.

The Comedy Club of Detroit gave an exceptionally fine performance at the Empire Theatre in that city on the night of Feb. 10. The plays presented were The Littlest Girl, A Game of Chills and Chills.

The Estabrook, Eng. Dramatic Association presented A Craig, Feb. 18, P.M. The cast included Dr. Charles M. St. Clair, Dr. W. A. Jamison, H. C. Morrow, F. B. Harrgrave, James T. Hughes, A. S. Strong, William Hammer, W. M. Shumaker, Ned Williams, Mayme Hennelly, Agnes McKimney, Edie McHenry, Kathryn Field, and Kathryn Wells. The play was well received.

Amateurs presented Jim the Pianist at the Berkeley last evening. In the cast were Arthur M. Fink, Fredricka L. Evans, and W. W. Woodward. The Knickerbocker Theatre was sold out.

John Griffith is to be seen in an elaborate revival of *Furst* under the management of L. S. Johnson, who is now booking his star in the cities only. There will be No. 2 company.

At the class of the Pike Opera House's Cincinnati stock season first-class attractions are wanted by Manager David H. Hunt for the weeks of April 14 and 21.

Business has been highly satisfactory at Waterbury, Conn., where Manager Jean Jacques can book a few high-class attractions between March 7 and 22.

Blanche Hazelton closed her season on Feb. 23 and is open to offers as leading woman in stock or com-

pany. The Standard Exchange, at 120 Broadway, has good reasons of Neil Cowan and Under Two Flags, suitable for stock or repertory presentation.

Manager J. A. Holden has some promising time for the balance of the current season at the Empire Theatre, Elkhorn Falls, N. Y., for the best attractions.

Charles Cawley has secured his company for "Hans & His Bird in the Ground." The further use of the name with this attraction is unauthorized. Edward French and Edward Hayes are Mr. Cawley's attractions.

Arthur Lane has met with success in light comedy roles in stock his performances at the Littlefield, Albany, N. Y., and the Empire, Elkhorn Falls, N. Y., for the best attractions.

Billie Burke, Mrs. James L. Lyons, Mrs. Frank Muller, Mrs. John C. Morris, Mrs. Louis F. Brown, Mrs. William H. Johnson, and Mrs. Eugene L. Richards Jr.

Funds of the Parks Institution and Miss Edwards School for the Blind presented a play made from Alice in Wonderland at Boston, Mass., Feb. 22.

COMPANIES CLOSING.

For Her Sake, 22-street, at Kansas City, Mo., Feb. 17.

Next Day at 22-street, Feb. 18, 19.

East End, 22-street, at Boston, Mass., Feb. 19.

Wise Sons, 22-street, at Boston, Mass., Feb. 19.

What Happened to S. L. Clegg, 22-street, at Boston, Mass., Feb. 19.

P. C. J. Jackson, 22-street, at New York City, Feb. 20.

THEATRE FIRES.

The Pittsfield, Mass., theatre, Pittsfield, Mass., was destroyed by fire on Feb. 21.

The New Bedford, Mass., theatre, New Bedford, Mass., was destroyed by fire on Feb. 21.

A fire in the basement of the Bijou Theatre, Boston, Mass., Feb. 21, caused considerable damage to the property.

The Bijou, 22-street, at Boston, Mass., Feb. 21.

The Bijou, 22-street,



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill shows Mr. and Mrs. Perkins D. Fisher in The Half Way House; John W. World and Jessie Merrills in a comedy sketch; Charles Coburn, entertainer; James F. MacDonald and Annie Mettell in Her Sister's Beau; Herbert and Willing in The Condom Craze; Pauline Fielding, vocalist and dancer; Murphy and Willard, sketch artists; Roger and Belle Dolan in Married by License; William and Alice Payne, musical artists; Martha and Leroy in a sketch; Burrows and Travis, sketchists; Connors and Beattie, acrobats, and the vitagraph.

Keith's Union Square.

The Art Studies are continued. Others in the bill are Marie Wainwright and company in Lady Mac's Escapade; Pan Williams and company, Irish comedians; Trovolo, ventriloquist; Bill and Silviny, cyclists; Walton and Pique, bar performers; World's Comedy Four, the Jeffersons; Fogarty and Lavigne, Elwood, Gaspard Brothers, Nellie V. Nichols, the trained horse Bonner, and the biograph.

Proctor's Twenty-third Street.

The last week of Marcel's Bus-Beliefs is announced. The other features are Gertrude Mansfield and Caryl Wilbur, Tschernoff's dogs, Hilda Thomas and Lou Hall, Hill and Hull, Arthur Barry, O'Hara and Watson, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

Adelaide Herrmann and company head the bill this week. Among the rest are Daniel E. Bandmann and company, Vernon Jarreau, Florence Reed, Mabel Maitland, J. S. Burdette, Pinns and barrel, and the kalatechnoscope.

Proctor's 125th Street.

Nina Farrington and Henry Bergman form the chief attraction, seconded by Louise Bennett, C. W. Littlefield, Flora Moore, Melville and Stetson, and the kalatechnoscope.

Proctor's Fifth Avenue.

Madame Butterfly remains, with Valerie Berger in the title-role. Johnstone Bennett and Tony Williams, Eliza Proctor Otis, Christina's monkeys, the Red Family, Mlle. Alma, Annie Welch, Stark and Anita, K. H. Mohr, and the kalatechnoscope fill out the week's bill.

Koster and Bial's.

Mrs. Drexel Biddle, the Philadelphia debutante, heads the list. Reilly and Wood's Big Show bows in with Put Reilly, Jimie McCree, Fannie Fields, Frank D. Bryan, Bobby Gaynor, Keno, Welch and McIose, Four Emperors of Music, Stemmer and Bennett, Sisters Paris, Three Tybells, Mlle. Valmerte, and Four La Africans. Ugo Biondi holds over.

New York.

The Giddy Throng enters upon its tenth week and After Office Hours upon its second. The Agios Trio make their American debut, while Edna Aug., Emma Cars, and Marwig's bullet are other features.

Weber and Fields.

The stock company keeps right on in Fiddle-dee-dee. Bessie Clayton retired temporarily on Saturday and Messrs. Smith and Stromberg have written a new finale for the first act, to take the place of her eccentric dance.

Barry and Sonnen's.

Maurice Barrymore and company are announced in A Midnight Call. Others advertised are Le Roy and Clayton, Dolan and Lenhart, Jess Dandy, Empire Comedy Four, Eckert and Berg, Morton and Elliott, Webb and Hassan, and Kessner and Schuyler.

THE BURLESQUE HOUSES.

DWEY.—Robbie's Knickerbocker Burlesquers provide the bill at this house for the week, with a series of living pictures and a burlesque. Prominent members of the company are Bert and Sophie Leslie, La Moyné Brothers, Carlton and Terry, Three Sisters Wright, and Rice, Cady and Vedder.

MINER'S BOWERY.—Al. Reeves' company are here for the week.

LONDON.—The Dewey Extravaganza company entertain this week.

OLYMPIC.—The European Sensation company are amusing the up-towners.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—Mr. Proctor offered perhaps the most notable vaudeville department in many years, having secured the services of David Belasco to present his own dramatization of John Luther Long's story, "Madame Butterfly," originally produced last season at the Herald Square Theatre and on tour earlier this season. This remarkable one-act play deservedly takes rank as one of the strongest and most appealing in the annals of the American drama and its overwhelmingly enthusiastic reception by crowded houses proved that truly excellent short plays are welcome in vaudeville, a fact that has been doubted by some since no especial favor had been shown to the subject of mandolin one-act plays that were employed to introduce in vaudeville sundry legitimate notables a season or so ago. Madame Butterfly's reception at the Fifth Avenue was more cordial than it was last season at the Herald Square. The production was precisely the same, and the audience, barring a few idiots who were promptly hushed by intelligent neighbors, were immediately responsive. There is no need to describe the beautiful play, which has been written of at length in THE MINOR a fortnight back, but it is distinctly in point to remark that the present performance is better than that before reviewed. Valerie Berger plays the title part, originated by Blanche Bates and, while Miss Bates' work in the role had seemed well nigh perfect, it may be said at the outset that Miss

Bergere far excels her predecessor in this extremely difficult interpretation, requiring the finest of dramatic skill, the most acute intelligence and the truest sympathy. Miss Bergere's Madame Butterfly is ideal where Miss Bates' was satisfactory. So real, so utterly truthful does she make the wonderfully pathetic picture that one forgets completely that one is seeing a play. It is impossible to resist the feeling that one is peering in through a window upon a scene not meant for stolen glances, upon a poor, helpless little woman who would have no one know her sorrow nor ask for any one's sympathy. This feeling grows as the performance goes on and handkerchiefs are out all over the house, not because there has been any pretense of emotional acting, but just because the actress has presented a life story with such simplicity and power that every heart worthy of the name must respond. When true, unaffected acting lays hold upon one's heart strings and makes the tears come it is real acting of the highest sort, and that is what Miss Bergere does. Claude Gillingwater repeated his original fine performance in the very hard part of the American consul, a capitally conceived, thoroughly faithful portrait of absolute naturalness and most excellent art. Rankin Davall was an acceptable Lieutenant Pinkerton, although he left out all of the revelation of character that Frank Worthing managed to show. E. P. Wilks was seen again as the marriage broker, and Lewis McLeod, Harold Blake, Mortimer Lee, Helena Phillips, Mary Mackenzie and Little Ray played the other parts well enough. The superb scenery, with its many wondrous light effects, came in for much applause. Mr. Proctor has started in on a great service to the drama in furthering the one-act play, which is very often the best kind of play, and a sort that our managers have largely neglected of late. It is to be hoped that he and others may persevere in this line, for by so doing many dramatic gems now denied to us may have a chance to see the light. A good one-act play is infinitely superior to countless half-good long plays. What forsooth, would become of Madame Butterfly were it padded out to three or four acts? Hilda Thomas, assisted by Lou Hall, offered The Lone Star, seen a week earlier at the 125th Street, and went well again. Favor and Sinclair were seen once more in The Maguires to good purpose. Al Shean and Charles L. Warren did their highly amusing quo Vadis burlesque to much applause. The Rixford Brothers put in clever acrobatics, and Hill and Hull were divertingly grotesque. C. W. Littlefield, Ed Latell, Williams and Adams, Arthur Stone, Boherty's poodles, Paley's kalatechnoscope and the travel views filled out the bill. The business was enormous.

KERTH'S UNION SQUARE.—The \$10,000 Art Studies were continued in the top line and repeated their previous pronounced triumph. The tableaux are beautiful indeed and have been put on with no apparent regard for expense. The biggest share of the applause went to the three that introduced animals, two dogs and a calf posing with prodigious success. Of course, the dogs and the calf didn't seem to have grasped the idea that one really ought to stand perfectly still in a tableau and when they varied the pictures by a few sly moves they won the hearts of the house. The other of the sixteen pictures that scored heaviest was one called "Yankee Doodle," very like "The Spirit of '76" familiar to all students of advertising lithographs. But all of them were well applauded and a word of especial praise is due to the pretty girl that poses as a page and draws the curtains. It is no simple matter to seem at ease in such a task as hers, yet she did it with most becoming grace and quaintness. Matthews and Harris came again in Will M. Cressy's odd sketch, Adam the Second, and were greeted with almost continual laughter. The act has improved since its first trial and it made a hit then. Ryan and Richfield won no end of laughs for their absurdity. The Headless Man, Mr. Ryan's ridiculous comicalities being ably seconded by Miss Richfield's clever comedy. Genaro and Bailey did their familiar and always enjoyable cake-walk to its customary enthusiastic reception. J. W. Winton went tremendously well, as he does ever, in his immensely droll ventriloquial specialty, which never fails to hit hard and continuously. John Healy got in a large sized hit in a bright negro monologue that, while some of the master was old, still had a whole lot that was new and it was all exceedingly amusing. He had a fine place on the bill, and he deserved it thoroughly. Merritt and Murdock repeated their former success in A Friend in Need. Toront gave a fairly representative specimen of the grotesquerie that amuses them in Europe. Mazuz and Mazett registered a good many laughs for their quaint acrobatic act, and Louis Grant whistled cleverly. Other numbers were Mallory Brothers and Brook, Flatow and Dunn, Allen Shaw, Reed's Terriers, the Biograph and the stereopticon. Business, as usual, was limited only by the capacity.

TONY PASTOR'S. Tom Nawn led the bill in Edmund Day's immensely clever little play, Pat and the Genie, which is good for a hit whenever and wherever it is presented. Mr. Nawn repeated his quizzically humorous sketch of the Irish garden where his pipe went out, and was most ably assisted as before by Blattie and Katherine Dawn. One thing that Mr. Nawn might do to improve appearances would be to carry a table cloth for the table that is supposed to be brought in from the culinary department of Olympus. The cloth last week was badly patched and had holes in it which the Olympian gods would hardly stand for. Cook and Sonora scored their regulation success in In the Vaudeville. Mr. Cook's eccentric dancing and high kicking were hailed with great enthusiasm and so were Miss Sonora's songs. Fields and Ward rattled off a line of highly amusing talk, some new, some old, but all very funny. Al. Fields, as usual, had the house periodically near to hysterics over his extraordinary absurdities. Louis Ducre was a pronounced favorite and sang four songs that were all heartily applauded. Fortune, assisted by Mlle. Le Pomme, put in a fine comedy bit that would give an awful chill to an accident insurance man. Many of his stunts are new and Mlle. Le Pomme sang nicely in support. The Chaffin Sisters went well in their change act and got much applause. The Three Juggling Barretts offered some lively club swinging, but their efforts as comedians might be improved along with the lines of their act. Pierce and Egbert sang and illustrated; Roberts, Smilax and company did acrobatics and introduced two saucious bag punching dogs and Astell and Astell, the Mannings, John and Louis Till, Thurman, and the vitagraph titled out the bill. Business was enormous.

PROCTOR'S 125TH STREET.—Johnstone Bennett supported by Tony Williams, in A Quiet Evening at Home, was the headliner. Miss Bennett's versatile talent finds ample scope in this clever

skit and the act was a hit on its merits. George P. Alexander presented a rather unique idea in the monologue line. He opens in one and does a tramp monologue, after which the first drop is raised, showing an exterior cathedral scene. He recites a few descriptive verses and closes with singing a sacred song in a remarkably sweet tenor voice. The act looks like a winner. Foster and Floyd were well received. The Tobins' expert use of musical instruments earned encores for them. Other features were Vera King, Riley and Hughes, Paulinetti and Pique, Naomi and Ethardo, Mlle. Christine's dogs, monkeys and cats, Gus Adams, the Juggling Johnsons, the kalatechnoscope and the views of travel.

PROCTOR'S PALACE.—Harry Watson's comedy company were the headliners. Gertrude Mansfield and Caryl Wilbur presented for the first time in New York their new sketch, by George H. Emerick, A Bird and a Bottle. Mr. Wilbur plays a young lawyer who has been up all night taking care of his cousin, a football player, who is suffering from the effects of an alcoholic celebration of a "gridiron" victory. He dispatches a servant for the nearest physician. The nearest ones arrives and turns out to be a woman. The violent athlete is confined in another room in a state unfit for publication. In his effort to keep the physician from his cousin, the lawyer pretends to be the patient and is compelled to swallow noxious drugs, not idiotic, and taken a dose of brandy, which so violently affects him as to cause the hasty exit of the fair medico just as the frenzied patient makes a center rush from his room. Miss Mansfield, in what seems to be a new character to the vaudeville stage, that of a woman doctor, was admirable. Mr. Wilbur's light comedy talents found ample scope which he seemed to thoroughly comprehend. Mr. Emerick deserves praise for having turned out a plausible, clear and original bit of material well suited to vaudeville. A bird and a bottle is good in everything but its title, which is a trifle irrelevant. Little Mitchell won her audience with her pretty art. Alf. Grant's style of comedy was evidently enjoyed by the audience. Martineti and Sutherland were encored. Tenley and Simonds' act was one of the big hits of the bill, and Tschernoff's dogs were a star attraction that made good. Others were Charles B. Ward, Raymond Musical Trio, Howard Brothers, the kalatechnoscope and the travel views.

PROCTOR'S TWENTY-THIRD STREET.—Well-filled houses enjoyed an excellent bill. Adelaide Herrmann was dainty and deft in her feats of magic. The elaborate setting of the net was a notable feature. Mr. and Mrs. Jimmie Barry repeated former successes in their bright sketch. Harry Howard put his well-trained ponies through some extraordinary stunts. Jean Maree's living and statuary, artistic in subjects and grouping were greatly admired. McMahon and King did their humorous blackface act. The Carmen Sisters picked their banjo in finished style. Smith and Chisholm scored with good acrobatic work. Pleasing numbers were contributed by the Sisters Lawrence, Mabel Maitland, the Bison City quartette, the Tossing Austins, J. W. Harrington and the kalatechnoscope.

KOSTER AND BIAL'S.—Ezra Kendall, in his latest infinitesimal monologue, was the bright particular star of a long and most excellent bill. When it is said that Mr. Kendall is infinitesimal, that does not mean that there are not a lot of folk trying their best to steal his original matter and work it off as their own. It means simply that, try they never so hard, they cannot tie him. With his own quaint humor he combines an extraordinary magnetism that may not be counterfeited, and he had the audiences roaring from start to finish, as he always does. The next best soarer, all things considered, was Elsie Fay, who put in a few moments of highly entertaining songs along with her own delightfully unusual way of singing them. Her opening song, that about a doll and a tin soldier upon the shelves of a toy shop, the beautiful doll marked at 42 cents and the soldier at 28 cents, and their pretty little love affair, in which the arrogance of the 42-cent doll eventually was overcome when the shopkeeper transferred the price marks from one to the other, is both neat and sweet, and was sung with captivating grace and daintiness. Miss Fay made a hit of very large proportions, although her billing as "her first time in vaudeville" could not but amuse those who remembered her early joyous efforts at Tony Pastor's. Ugo Biondi introduced his protein net with considerable success, going best in his really fine quick change impersonations of prominent composers. Mlle. La Neva, a toe and fancy dancer, appeared in The Maid in the Moon. She frisks around on a pedestal behind a moon drop, basking in fast color lights the while. Finally she goes up to and down from her high perch by stepping on her toes upon a series of bottle-shaped steps, a most difficult and probably rather painful feat. It is a pretty net and went well. Frederick Ballen and Mollie Fuller played His Wife's Hero with their customary success. Jess Dandy offered his original clever Hebrew parody as only he can do them, and the rest of the bill presented O'Brien and Havel, Wartberg Brothers, De Vaux and De Vaux, Bessie Taylor-Hickey, La Page Sisters, and Grant and Grant. Will H. Hickey's fine orchestra helped along the enjoyment. Business was to capacity.

NEW YORK.—A new burlesque, After Office Hours, by George V. Hobart and A. Baldwin Sloane, was added to the Giddy Throng and scored a pronounced hit, the stock players appearing to advantage in congenial roles. Fred Niblo, Edna Aug., Emma Cars and Marwig's bullet were the especial features of the olio. Business was immense.

HUBBIS AND SEAMON'S.—Bert Coote and company were most successful in his comedietta. A Supper for Two. Press Eldridge aroused the risibilities of the audience in a satisfactory manner. Josephine Sabel proved a big drawing card, and Midgley and Carlisle were the hit of the bill. Others were the Racket Brothers, the Four Runtions, Keogh and Ballard, and the Lamonts.

WEBER AND FIELDS'.—The stock company continued in Fiddle-dee-dee and, as ever, delighted audiences that were only limited in size by the scope of the building.

The Burlesque Houses.

DEWEY.—Weber's Dauntless Burlesque company came along for large patronage and won out on merit. The burlesque Queen of Bohemia, pretty good of its sort, featured Letta Meredith and Violin Thordyke, and was preceded by an olio showing Joe and Nellie Doner, Annette Payen, Fields and Fields, Russell and Tilhorne, Harvey Sisters, Brown, Harrison and Brown, Fommer and Edwell, and the excellent living pictures that the house affords.

MINER'S BOWERY.—Al. Reeves' company are here for the week.

LONDON.—Little Egypt Burlesquers came back to town for a week and did a hand office business on the Bowery.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesques managed to corral many of the shekels that were lying loose on the Westside.

OLYMPIC.—The Trocadero Burlesquers drove dull care away from Harlem, which is doing a pretty good deal.

ANOTHER THEATRE FOR MR. PROCTOR.

A deal was consummated last Thursday by which a new theatre will be built in Newark, N. J., for F. E. Proctor. Beside Mr. Proctor, those chiefly interested in the scheme are Thomas H. McArthur, Chandler, W. Riker, and Adrian Riker, of the Lawyers' Building Company, of Newark. The agreement provides that the company shall build the theatre and that Mr. Proctor shall lease it for fifteen years, with an option of extending the lease to twenty-one years. The performances at the house are to be of vaudeville of the class now offered at Mr. Proctor's New York theatres, and the directors of the Lawyers Building Company reserve the right to pass on the acts to be presented.

The new theatre will be located in Park Place,

Newark, upon the site of the present Park House, the tenant of which has been notified to vacate by May 1, when the work of constructing the theatre will commence. It is hoped that the house may be ready for opening on Oct. 1. J. B. McFarland and Son, of this city, are the architects, and a roof-garden may be built on the theatre, part of which also may be used as a hotel if satisfactory arrangements can be made for a lease by a practical hotel man. Newark, itself a very large city, has an immense drawing population, and probably no city anywhere near the metropolis brings together such a vast number of transient visitors, who would be sure to patronize continuous vaudeville. It is Mr. Proctor's purpose to add this new house to his regular circuit, which will then comprise seven theatres, and to play there all the acts that are shown at his houses in this city and elsewhere.

THE TROUBLES IN VAUDEVILLE.

Last Thursday afternoon, on the eve of a holiday, the White Rats of America struck their second concerted blow at the Association of Vaudeville Managers, and either closed or crippled no less than twenty-three vaudeville houses in the East. The first movement of the Rats, on Feb. 7, had brought speedy assurance from the managers that the five per cent. commission now exacted by the association for permitting a performer to work for them would be abolished. Upon this assurance the Rats had returned to their respective bills. But they got to pencils and paper and figured it out. They reasoned that, by this ingenious proposition of the managers for a stay of proceedings, something like \$50,000 in commissions would be paid into the managers' pockets before the commission rule was rescinded. No one of the managers appeared to be in immediate pecuniary need, and so the Rats decided to make another stand for prompt adjustment.

The Rats did not want to "strike," according to the common acceptance of that word, and thus it fell out that a quiet tip went forth to all the members in the twenty-three big Eastern theatres, and each and every one of said members was suddenly "taken ill" on Thursday afternoon. Many developed grip, some had bad colds, others were threatened with appendicitis, one or two suffered torture from rheumatism, trained animals got the colic, and so it went. Green rooms and dressing rooms became perfect hospitals in the twinkling of an eye, and managers were well nigh distracted. A few theatres had to close and dismiss their audiences, being unable to scare up talent sufficient to make presentable programmes. Others summoned the aid of telegrams, telephones and messenger boys, and called together people enough to keep things going until something could be done. An idea of how the local theatres were affected may be gleaned by the following list, furnished by the Rats, showing those that walked out without a manager's notice here and in Brooklyn:

PROCTOR'S HOUSES: Fifty-eighth Street—Harry Watson's Comedy company, Little Mitchell, Al. Grant, Howard Brothers, Raymond Musical Trio, Martinetti and Sutherland, Tenley and Simonds, Twenty-third Street—McMahon and King, Bison City quartette, Harry Howard's Ponies, Mrs. and Mr. Jimmie Barry, Lawrence Sisters, the Tossing Austins, One Hundred and Twenty-fifth Street—Riley and Hughes, Gus Adams, Juggling Johnsons, George B. Alexander, Charles T. Lester, Clifford and Dixon, Vera King, Franklin and Jones, and the Musical Tobins, Forster and Floyd, Fifth Avenue—The Ringers, Ed Latell, Williams and Adams, Shyne and Warren, Doherty's Poodles, Favor and Sinclair.

KEITH'S UNION SQUARE—Matthews and Harris, George and Bailey, Ryan and Richfield, Merritt and Murdock, J. W. Winton, Flatow and Dunn, Frisco Comedy Four, Allen J. Shaw, Mazur and Mazett.

POKEY WILLIAMS' THEATRE—Frasier, Brooklyn Goldfinch, Williams and Tucker, Wright, Huntington and company, Lydia Venables Titus, Lenox and Clayton, Lew Hawley, the Bronx, Panama.

HYDE AND EDWARD—J. P. Hill, stage-manager; Milton and Debbie Nobles, Charles Cope, Lew Elson, Willard Simms, Henry E. Dixey, Harry Edison, the Five Whirlwinds.

PERRY WILLIAMS' NOVELTY THEATRE—Low Sully, Johnny Carroll, Linton and McIntyre, Al. Leech, and the Three Rosebuds.

KEITH'S THEATRES IN BOSTON, PHILADELPHIA AND PROVIDENCE, PROCTOR'S IN ALBANY, LOTHROP'S IN BOSTON, WELLS IN RICHMOND AND NORFOLK, SHEA'S IN BUFFALO, ELDRICK'S IN CLEVELAND, and others in SYRACUSE, PITTSBURG AND ATLANTA were also put suddenly in trouble.

If matters were lively at the various local houses, they were livelier at the offices of the Managers' Association, where desperate efforts were being made to find talent wherein to keep open the theatres. A

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WANTED—First-Class Acts that are Willing to Play Three or Three Daily.

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FOR MONTREAL. Some acts required to play partly or wholly in French. Now booking for Montreal. State whether you have ever played there.

IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER

Book or wire to J. ALSTON FLYER, General Mgr., new Association Vaudeville Managers, St. James' Building, Broadway and 26th St., or at PROCTOR'S 5TH AVE. THEATRE, N.Y. CITY.

If you do not receive a reply, it may be because the time is

you are therefore advised to write again in four weeks.

Do not enclose postage stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send complete list of acts; these open or close in our EXACT time of acts and of "closing"; billing for newspapers and programmes; and CLEAN

FAIRNESS TO COMPETE WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. RELEASES MONDAYS, 9:30 A.M.; NOON, 12 o'clock, A. M.; SHARP.

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Now in course of construction and will be ready to open about May 30th, and will be open the year round. There will be automobile and electric car service direct to the door, and is situated on the only fashionable drive in the city and on the direct road to the "Castle of Chapultepec" and almost in the heart of the city. This is the first and only resort in the Republic and run under concessions secured from the Government. Ground space 30,000 sq. metres. Over 500,000 population, immense floating tourist and transient population. Finest and healthiest climate. Every Concession will be a MINT and privileges will run for 5 years with renewals. There are more holidays and feast days in Mexico than any other country in the world, besides the days of celebration for the large colonies of German, Spanish, American, French, Italian and English people.

Only clean and first-class privileges will be considered.

All Concessions for Cash Bonus or Bonus and percentage of Receipts.

The richest field yet opened to Concessionaires. Parque will contain immense Theatre for high class Vaudeville and Novelty acts, Shooting the Chutes and Scenic R.R., with Grand Pavilion. Write quick. State best terms offered and secure choice locations. Only the wealthiest and people of the highest and most exclusive set interested. All Concessionaires MUST construct their own buildings. This Parque will be the hit of the century. WE WANT Elect Theatres, Illusions, Shooting Gallery, Striking Machines, Cane and Doll Racks, Passion Play, Punch and Judy, Miniature R. R., Photo Gallery, Bowling Alley, Slot Machines, Merry-go-Round, Bar Privilege, Ice Cream Soda and Candy, Dog and Pony Circus, Ostrich Farm and any other new, clean and first class attraction.

Wanted, strictly first class Vaudeville and Novelty acts—the best not too good—send photo and lowest price. Good Sister Acts with swell wardrobe write. Also a few A. No. 1 Chorus Girls, must be up in the business and able to fill in. Good sober Scenic Artist who can make his own sets and props. A second-hand Roman Candle Loading Machine in perfect order. Good Pyrotechnic Artist—Sam Willey—write. Also parties having iron frame chairs, wood seats. Music Publishers send copies. Performers and Concessionaires having been with Harris & Baumann, Denver, Colo., write. Address all communications to

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"YORK STATE FOLKS."

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But I alius have contended,
That the middle part o' York State
'S where the Lord at first intended
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—Charles Newton Hood.

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To the Public in General and Vaudeville Artists in Particular.

NOTICE.

STATEMENTS having been made in the morning papers by the president of the White Rats to the effect that certain members of the Association of Vaudeville Managers had agreed to make contracts for acts through the office of the White Rats, we wish to emphatically announce that no such agreement has been entered into by any of the undersigned managers.

On February 7 an agreement was made between the Eastern Members of the Association of Vaudeville Managers and the officers of the White Rats to the effect that commissions for booking would be abolished on June 3, providing the full board of the Association of Managers agreed to this condition at their meeting on March 6. The date of March 6 was set, not to gain time, but because no meeting could be held before that time as the members are widely scattered and according to a clause in the constitution of the Association of Managers which provides that no special meeting can be called without at least fourteen days' notice, and having no reason to anticipate trouble the date of March 6 was set, that date being agreeable to the White Rats. It was further understood and agreed to, that if the full board of the Association of Vaudeville Managers would consent, an earlier date would be set for the total abolishment of commissions, and it was FULLY AGREED TO BY THE OFFICIALS REPRESENTING THE WHITE RATS that no action would be taken in this matter until after the meeting of the Managers on March 6.

By their action in wilfully breaking their existing contracts, and attempting to prevent the Managers from serving the public, by going on strike without notice on Thursday, Feb. 21, THE WHITE RATS HAVE OPENLY AND WILFULLY VIOLATED THE ABOVE AGREEMENT and in consequence we wish to publicly announce that we will have NO FURTHER DEALING WITH THE WHITE RATS as an organization, nor will any of the undersigned managers accept any contracts other than those made through the offices of the Association of Vaudeville Managers, St. James Building, 1133 Broadway, New York City. We will deal with individuals only, and they are invited to apply to the above office.

(Signed)

BENJAMIN F. KEITH, FREDERICK F. PROCTOR, MAX C. ANDERSON, GEORGE E. LOFTROP, HUETIG & SEAMON,
M. NEVREFIELD, JR., J. H. MOORE, LOUIS M. ELICK, ANTONIO PASTOR, LEE SHUBERT,
GEORGE MIDDLETON, MICHAEL SHEA, JOHN J. MURDOCK, PLIMPTON R. CHASE, P. F. SHEA,
CHARLES E. KOHL, LOUIS C. BEHMAN, JOHN K. BURKE, JAKE WELLS, PERCY G. WILLIAMS,
ENOCH W. WIGGINS, JOHN D. HOPKINS, EDWARD F. ALBEE, R. COLEY ANDERSON.

Applications received by

D. F. HENNESSY, Mgr. Eastern Office.

Association of Vaudeville Managers.

comprising the full membership of the Association of Vaudeville Managers.

contracts should stand unless canceled by mutual consent.

All the White Rats ask is that the commission be abolished and that an equitable contract be made. All they ask, in short, is fair play. They do not intend to raise salaries. They do not intend to try to do more, but what would help to give better value received for the public's money.

The organization is not controlled by them, who on account of their own inability to work, wish to keep others from working.

It is not controlled by anarchists or agitators, but by level-headed, God fearing men, who, knowing their cause is just and right, intend to fight to the last ditch. And to do that I, as a loyal White Rat, give my whole soul's support. (Signed) Nat C. Goodyear.

De Wolf Hopper, Dan Daly, Maurice Barrymore, Henry E. Dixey, Joseph Weber, Louis Fields, Peter T. Paul, Dave Warfield, Otis Harlan, John T. Kelly, Sam Bernard.

Things went on pretty much the same all the rest of the week, and yesterday, with no signs of weakening on either side. The independent houses in this city—Tony Pastor's and Koster and Bial's—offered bills that surely proved at least one of the Rats' arguments. Independent theatres in various cities were offered to the Rats rent free for weeks in order that they might put in their own bills. Dunfer's Theatre, Syracuse, was secured by Charles P. Salisbury to be run independently with bookings through the White Rats. Rumors of sympathy in other quarters were reported by the Rats and denied by the managers. The Rats engaged the Academy of Music in this city, for ten Sundays, and started in yesterday with a bill that almost no manager could have brought together. On Sunday, too, the managers came out with proclamation that is to be found in the advertising columns of *The Marion* this week.

The managers neglect to state, however, that the White Rats did not organize until the Managers' Association was formed, and that the organization was made to assist the performers in protecting themselves against their employers.

The managers have repeatedly denied that reductions of salaries were contemplated when they came together, but the evidence has not been overwhelming in support of this denial. They hired offices in this city for the general conduct of all but strictly local business, and they exacted, as has been said, a commission of five per cent. of a performer's salary for according to him the privilege of working for them, quite in the same way that, if you signed a man to whitewash a fence for a dollar, you would retain five cents for your courtesy in permitting him to work for you. The commissions which used to go to agents fell back into the pockets of the managers, and are said to have been counted upon to pay the rent and expenses of the offices.

Performers seeking engagement, who formerly would have gone to see an agent, were forced to go to the managers' offices, bow down to the negro woman who is established, like Gherbers, at the gate, and ten to one never see anybody but the negro woman. The managers, or someone of them, wrote a few weeks ago to two young actresses, asking them to call to see about a possible engagement. They called, but somehow they did not quite please the negro woman, and she kept them standing in the hall until they went away tired. It has been roundly hinted that the present system of calculating an actor's worth is not according to his résumé or drawing power, but on the basis of what his fares will be, what it should cost him to stop at a middle-class hotel, and how little more ought to satisfy him. And all this is done. It was said, for the good of the actors and quite unselfishly by the managers.

The White Rats, it is understood, will exact a merely nominal commission for engagements made through their agency, but the money thus gained will be devoted to a charity fund. They have made an issue of the five per cent. commission, and took their decisive stand last week simply because they construed the managers' wish to proclaimstite no especial surety of ultimate concession, and they believed that it meant so much more that would go in the same old way.

On Sunday the White Rats gave their first performances at the Academy of Music this city, playing afternoon and evening to packed houses and taking, they say, nearly \$10,000. One patron is said to have paid \$2,000 in gold for a box, and many others, unsolicited, paid almost fabulous premiums. The bill offered was perhaps the most extraordinary on record in this city, showing in order Maurice Barrymore, Sam Bernard, Tim Cronin, Tolson and Lehman, who revived their old mad reading act with great success; George C. Lovins, the Raymond Musical Trio, Fern Kendall, Dorothy Morton, Andrew Mack, James J. Corbett, J. Aldrich Libby, Bobby Gaynor, Weber and Fields, De Wolf Hopper, Dan Daly, Henry Lee, and George Fuller Golden, a wonderful programme, as no one needs to be told. Mr. Golden made an eloquent address, setting forth the purpose of the Rats, the cause of the present fight, and what it was all about. He was cheered to the echo.

A Sunday morning paper had it on the authority of John C. Cronin, a lawyer for the managers, that they would sue the White Rats for breach of contract, but, as the Rats are not incorporated, it is hard to see just how they are to be attacked as a collective body.

D. F. Hennessy, manager of the managers' offices, told a Masses man yesterday that all their houses had been filled with satisfactory bills, that at least thirty-five weeks could be booked solid now by shifting the performers at present in service, and that the Rats had acted too hastily, for the commission would almost surely have been called off at the meeting on March 6.

E. F. Albee, general manager for B. F. Keith, practically echoed these statements, and added that the managers "had the Rats beaten," but this opinion didn't appear at the office of the Rats nor at their meeting of yesterday at Gramercy Lyceum, when there were so many in attendance that they couldn't get into the hall, many having to stand outside in the lobby. The Rats took in an additional bunch of new members on Sunday, including Charles Dickson,

Wright Huntington, George P. Alexander, William Mazur, Tenley and Simonds, Crane Brothers, Williams and Adams, Taggart and Cole, Dorothy Drew, Emma Carus, Marion Winchester, Myrtle Gale, Ray Bailey, Lillie Sutherland, Carron Sisters, and Lawrence Sisters.

The Rats are negotiating for the lease of the theatres in many cities where there are no independent houses, and they say they have been assured of excellent backing from prominent local financial men.

Maurice Barrymore, in speaking of the situation, said to a reporter on Saturday:

"All the managers have been spending thousands of dollars in paying big salaries and advertising us out of sheer living kindness, then we have been getting rich under false pretenses. The public will be attracted for a while, then the present performers will go back to ribbon counters and street-car platforms. In vaudeville, far more than in the legitimate, the individual reputation of the performer fills a house. We may eat only fitfully for a time, but the managers finally must give the public what it wants or it won't go to see."

Of course, the few agents who have survived the organization of the managers' association struck a gold mine when the houses began to bustle for talent last week. To a man like Robert Grau, for instance, the situation proved not only an opportunity but a harvest. He met the difficulty thoroughly and didn't sleep for seventy-two hours. Mr. Grau himself is of neutral disposition in this matter, but when acts were wanted he took the matter promptly in hand and won a reward sufficient to entitle him to a vacation when peace is restored.

Some of the daily papers announce that the White Rats had secured rooms in the St. James Building, directly beneath those of the managers, but this was denied yesterday by the superintendent of the building, who said that no lease had been signed and that he thought none would be.

At one of their meetings last week the long-

projected scheme for admitting women to the White Rats was finally put through, and this new bunch of the order will be known as White Stars. The women already initiated include Lillian Russell, Fay Tompleton, Amelia Summerville, Edna May, Virginia Earle, Edna Wallace Hopper, Jennie Yeaman, Bonnie Thornton, Mlle. Polar Martin, Carrie Graham, Dorothy Morton, Dorothy Neville, Little West Symonds, Eddie Fay, Mary Leslie, Ruth Robinson, Kirtie Mitchell, Francesca Redding, Caprice Behr, and Georgia Gardner.

D. F. Hennessy, manager of the Eastern office of the Association of Vaudeville Managers, yesterday issued the following statement:

The President of the White Rats said in his speech at the Academy of Music yesterday that the statement that the White Rats insisted upon being booked through their own office was a lie. In response to a question as to whether he would accept a written or verbal contract, he said, "Yes." The letter was written on the official paper of the White Rats of America and signed by Frank Lator, who is, I believe, the Secretary of the Rats. The letter reads as follows:

"S. K. HODGSON, City:

"Dear Sirs: Enclosed you, under separate cover,

will kindly transfer the original to me, same over your signature, or accept two weeks' notice of cancellation on all contracts extending over March 16, mentioned thereon. Yours truly,

FRANK LATOR, R. A. Lator, Esq.

"With Power of Attorney..."

The contracts Mr. Lator enclosed were White Rat contracts.

This is not the only letter of this kind we have on file, but we quote Mr. Lator's in particular, because of his official position in the White Rats' organization.

I also quote a telegram, sent by Sam Morton, an officer in the White Rats, to Manager M. C. Anderson, of Cincinnati:

"NEWARK, N. J., Feb. 16, 1901.

"Yours received. I return with statement it is the duty of all White Rats to cancel all contracts from date of Feb. 9 made with Association of Vaudeville Managers and have same come through White Rats agency. Remember the not for the realm, but for principle I, as well as all White Rats, am asking the support of such managers as M. C. Anderson, so you will address me Shen's Theatre, Cleveland, and express your views on matter at my expense no matter what the cost is.

"Believe me, yours most humbly,

SAM MORTON.

The original of this telegram is on file in our office here and can be seen by any member of the White Rats who doubts our statements. I think this fully proves which side has been doing the prevaricating in this instance," says Mr. Hennessy, and he continues:

"As to the statement that the White Rats will never surrender and are prepared to stand out against the managers, under any and all conditions, we can only say that Fred Titus and Lydia Yeaman Titus have come back to the managers, and started to work yesterday, at the Empire Theatre, Cleveland; Ralph Johnstone, the trick bicyclist, and Mamie Remington solicited engagements and started to work yesterday at Shen's Theatre, in Buffalo. Mortell, the juggling, also solicited an engagement, and went back to work at Keith's Union Square Theatre yesterday. All of these people, and particularly the first two mentioned, were prominent in organizing the White Rats, and were among the most ardent of the leaders of the organization. Under the circumstances it is to be inferred that they at least were satisfied with the methods of booking employed by the managers of the Vaudeville Association. Regarding the statement made by the White Rats that Shen and Wilton had agreed to all their demands, we can only say that they deny this most emphatically, and have announced their intentions of abiding by whatever decision their brother managers in the Association may make in the present controversy."

In answer to the above, Frank Lator, secretary of the White Rats, said:

The contracts to which Mr. Hennessy refers were not White Rats' contracts, but Artists' contracts, such as the one I show you. You will note that the contract contains no mention of the White Rats or of a five per cent. commission. It also provides that the agreement cannot be annulled without the consent of both parties thereto. I was authorized by certain performers to send the letter Mr. Hennessy quotes,

VAUDEVILLE JOINTS.

Max Weber, Robert E. Stone, and Charlie Fields will have a benefit reception and entertainment at the Lexington Avenue Opera House on March 16, at which, it is promised, most of Weber and Fields' co. and a good many other notable performers will appear. George Fuller Golden is down for a turn, and De Wolfe Hopper is scheduled to head the grand march.

The reviews of the bills last week, printed in another column, as well as much of the record matter as to other cities, apply to the regularly announced programmes in effect before the excitement of Thursday.

THE MANION BROTHERS.

The Manion Brothers have leased Klausman's Garden, opposite

their beautiful park on South Broadway, and have concessions to let for both gardens for all manner of outdoor amusements, season 1901.

Vaudeville performers wanting engagements address

JAMES B. DONOVAN, Manager, care Manion's Park, or en route.
MANION BROTHERS, Proprietors, 8624 S. Broadway, St. Louis, Mo.

and was acting for them individually, not for the White Rats.

While it was at first decided that contracts should be made through the White Rats after June 24, this was subsequently altered in a resolution that the form of contract used should be an equitable one agreed upon at a conference between the vaudeville performers and the managers, that should protect the performers from cancellations without due notice and agreement.

Mr. Hennessy mentions several performers that are working for the association and alleges that they are working in organizing the Rats. None of those that he names are Rats, nor did they take any part in organizing the Rats.

To the best of my knowledge no official statement has been made from this office that Shen and Wilton had agreed to our demands. We have had no communication with them, being too busy with bigger matters.

The reviews of the bills last week, printed in another column, as well as much of the record matter as to other cities, apply to the regularly announced programmes in effect before the excitement of Thursday.

THE B. F. KEITH INTERNATIONAL CIRCUIT THEATRICAL ENTERPRISES.

E. F. ALBEE, General Manager.

Keith's Theatre and Bijou Annex, Boston, Mass.

Keith's Union Square Theatre, New York.

Keith's Bijou Theatre, Philadelphia.

Keith's New Theatre, Philadelphia (now in process of construction).

Keith's Royal Princess' Theatre, London, England (now in process of reconstruction).

The Keith Theatre, Providence: E. F. Albee, Proprietor.

40 De Wolfe Hopper's Original Idea.

Continuous Performances of HIGH CLASS VAUDEVILLE.

The best constructed and equipped theatres on two continents. Paying special attention to the entertainment, comfort and convenience of ladies and children.

All applications for dates must be made to

S. K. HODGSON, Booking Manager,

ASSOCIATION OF VAUDEVILLE MANAGERS.

St. James Building, Broadway and 26th Street, New York.

HEADLINERS WANTED FOR VAUDEVILLE.

No acts too good. 20 weeks' engagement. Answer by letter only.

MAX MAYER, 329 West 13th St., City.

All correspondence will receive attention.

SKETCHES for Vaudeville work.

Generally have one or two on hand.

H. H. LINDEMAN, P. O. Box 264, Brooklyn, N. Y.

CAICEDO KING OF THE WIRE.

26 East 11th Street, or White Rats Association

WANTED.—Bright young actress wishes good monologue suitable for either high-class vaudeville or for drawing room entertainments. No specialties or music, but probably some mimicry. Address with fullest particulars. MISS WHITNEY, Greenville, Conn., Box 144.

beginning September. They have signed with the Volunteer Organist for this season, opening in March, signing both of these contracts in one day.

H. Winifred De Witt, who was known as Solaret when she did marvelous serpentine dances in vaudeville, was in town last Friday and Saturday. This season Miss De Witt is general manager of P. E. Chase's vaudeville enterprises, including the Grand Washington; the Lyric, Baltimore; Shawwa Park, Mount Vernon, N. Y.; and the Burke and Chase vaudeville in Bronx. She is probably the only woman occupying such a position, and has proven herself more than equal to her difficult task.

G. Francis Denton has been compelled to cancel six weeks' work through New York State on account of throat trouble.

Violet Dale's singing and imitations were a delightful feature of the bill at Shen's Theatre, Buffalo, last week. She plays Shen's, Toronto, this week.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Chicago Open House Feb. 22, Fred Martin's bill opened his Feb. 18-23. In general, things were very pretty and well selected. Some vaudeville by Lyon and co. were not up to par. Other favorites were Ward and Curran, the Louise Nevelson, a soprano, Gossman and her son, and the Wohlberg Comedy Brothers. The girl of the year, Lillian Kent, was a success. The new girls, Lillian and Howard, Linda McNeely, and the Wohlbergs, were liked. Helene Mora led the bill Feb. 23. Followed by Joe Welch and a strong vaudeville bill. Whiting and Heath were the drawing cards at the Haymarket Feb. 23 in a new sketch and some very good songs. Maud McIntyre and Smith and the phonograph troupe and Hollands, Tenge and Daniels, Little Entertainers, the Goulds Brothers, Jack Birch, and Eddie Clegg were also in the bill. The French Burlesques—Ferdinand and Pevere—Ed Martin appeared in the Fred Martin's Majestic Feb. 18-23. In the bill were W. H. and J. W. Mack, Blanche Lester, Mamie McNeely, Minnie Valentine, Marie Rovere, Kate Dahl, Wilson and Estelle, the Martles, Leo, and Percy Walling. Minnie's Troubadours showed M. M. Thibaut's Feb. 18-23, presenting Gilbert and Goldie, Bonita, King and Goldfield, and Hasson and Drew.—At Sam T. Jack's, the High Rollers returned 18-23 to immense houses. This co. contains Al Raymond, Mamie Irwin, John H. Weber, and Eddie Carlton. P. F. R.

BOSTON, MASS.—Boston vaudeville affairs took a most unexpected turn last week, when the White Rats made a show of power at Keith's, and the perfect epidemic of colds, influenza, sprained wrists and sprained ankles broke out and all the rats failed to appear for the benefit of the public. The principal turns of the week, the August Family and the Pageant of All Nations, were not affected. There was bustling in highways and byways and enough emergency turns were found to fill out.—For 25-2 Keith's announces the August Family, the Pageant of All Nations, Bella Fox, Isabelle Urquhart, Keefer and Mitchell, Belle Davis, Sydney Grant, Helen Reed Trio, the Mosher Brothers, Howard Brothers, the Normans, Charles Frederick, Bowen and Batticello, Boyle and Gandy, the Two Sisters, the Twins, Davis and McNeely, and the biograph—Music Hall has not been at all disturbed by Ruthlessness and the players who went out on a strike will soon be back for engagements here, as are Teachow's dogs and cats and Amiel, contortionist. For 25-2 the other announcements are: Russell Brothers, Billy E. Van's California Minstrels, Rickett Brothers, Cawthron and Forrester, George W. Day, Lawrence and Harrington, Ranney and Arno, Street Chorus Quintette, Whiting Sisters, Evans and White, Leon Sheldman's dogs, and the wireless. The Howard and the Streeter Zouaves have been unaffected by the onslaught of the White Rats. With Ernest Roach and the Streeter Zouaves as features, the house Feb. 25-2 includes West and Williams, La Taska, Reed's terriers, Doyle and Granger, the Hollisters, Agnes Burr, Marion and Dean, Lub Theis, and Jennie Pearce. The combination is the Dainty Duckies Burlesques, including Fields and Fields, Brown, Harrison and Brown, Joe and Nellie Dener, Russell and Tilney, Harvey Sisters, Farer and Oberwell, and Monte Poerter. With the Tuxedo Club at the Lexington 22-2 are Harriett and Warren, Swan and Burd, Hodges and Launcheimer, Cunningham and Smith, Besse Phillips, Mack and Matthews, Bell Gordon, and La Marr Sisters.—The Bentz-Santley co. goes to the Palace 25-2 and presents Bowe and Wilson, the Leonards, Charles Robinson, Folk and Tresk, Barrington and Martell, Kitty Bingham, and Little Elliott.—At Austin and Stone's 25-2 are the Bentz-Santley, Cynthia Richards, McLord Sisters, Hercules Wallin, the famous Tom Fleming, Gordon and Lick, Stratford and Forrester, May Ward, Warren and Ade, Brothers, Onslow, Way, and Lamar, Jim Wallace, the Connors, and Ed Brown. JAY BENTON.

PHILADELPHIA, PA.—The strike of the White Rats reached its height at Keith's on Feb. 22, when the following people were suddenly absent: and noticed: Sam, Howard, Stanley and Wilson, Grapineau and Chamer, McPhee and Hill, Harmony Four, the Fields, and Nelson and Middleidge. Those remaining in the bill were The Girl with the Auburn Hair, Belle Davis, Elsena, May De Sosa, Dan and Lizzie Avery, Gaspard Brothers, and Coulier. The programme was filled in big make-shifts, and Maude Courtney, "of the old songs," Henry Lee is booked this week in代替, but will not appear. Frank Howe, manager of the Walnut Street Theatre, is supporting the White Rats, and promises to give a benefit aid them at the Academy of Music. The headliners for Keith's 25-2 are M. B. Curtis, Sam'l at the Grand Square Hotel, and Marshall P. Wilder, others are Lizzie Evans and co., Charles Vance, Jenny Eddy Turb, Martine Brothers, Ella Chapman, Pieres and Egbert, Schuyler Sisters, Baldwin Family, Mallory Brothers and Brooks, Kano's terriers, Mr. Stebbins, and the biograph. Business large.—Mrs. Clemons' Doggo's debut at the Grand Opera House, while it attracted much business, was a disappointment. The attraction this week is the Lafayette Show, with Lafayette, Wormwood's dogs and monkeys, James J. Morton, Kelly and Ashby, Stine and Evans, Howard and Bland, Smith, Ivory and Co., Harry Montgomery, Maud Meredith, and the Farbys; crowded houses.—May Howard made her first appearance here this season at the Trocadero 25-2, supported by Evans and Barton, Lucy Lane, St. Clair and Collier, Marion and Paul, Lillian Colley, Sheridan and Flannigan. The French Burlesques co. 25-2.—W. R. Watson's American Burlesques are on the Lyceum 25-2. Bennett Dupee, Mildred Murray, Spencer Brothers, W. F. Allen, Lassard Brothers, George H. Diamond, and Gertric Keith are in the oleo; impersonator, Manchester's Cracker Jacks 4-9.—At Star Barnes and Martell's Dainty Parrot Burlesques hold the fort to good patronage 25-2. Among the specialties are Morrissey and Rich, Carroll and Elston, Eddie De Voe, Young and Irving, the Grahams, and the Stevens. The famous American Burlesques last week at the Trocadero, changed to the Kenmore 25-2, with excellent prospects. May Howard 4-9.—Empire Theatre, Frankford, under management of Paul X. Furman, attracted profitable business for opening week, with good prospects for a successful career. 25-2. La Graciola, Maude Courtney, John Mann, Eden Silberman, Bartell and Morris, Swan and O'Day, Carmencita, and J. W. Hampton's dogs. S. FERNERGER.

WASHINGTON, D. C.—Manager P. B. Chase, of the New Grand, offers Feb. 25-2 the Orpheum Show, which commenced to large audiences. In the bill are the Newsy Troubadours, Severus Schneider, Johnson, Dryden, and the Royal Circus and Band, Bob Miller, Louis Bremer, Jack Novak, Weston and Herndon, and the congo-organ. The Vanity Fair opened well at Korman's Lyceum 25-2. Those billed are Frank Bush, the Kilmours, Harry Hastings, Her and Walton, Weston and Herndon, Princess Kiko, Niblo and Elley, and Connally Sisters. The City Club next week announced three performances daily matinee, night and midnight.—Bush's French Beauties, with the Take-wa-za Japs, Oscar's Living Pictures, and Mildred Howard de Grey, the Bijou, Alice, Clark, Clark, and Johnson, Adeline, W. W. Wooley, and Lillian. They also appear. Watson's American Burlesques will follow, with three performances on the opening day.—Items: Manager Chase of the New Grand, has abandoned his comic opera project for the Summer months, but intends to continue vaudeville several weeks beyond the time scheduled for the usual closing. He may affect the Summer stock cast, as he intends to cut prices in 25 cents at night to all reserved seats; matinees 10 to 20 cents.—Antonio, Peterson and Margot, the Spanish singing sisters, in their scenes on the balcony scene of Romeo and Juliet, which they have named A Falling Star. JOHN T. WARDE.

NEW YORK, N. Y.—Proctor's Alfred F. Proctor, manager of the New York resident management. Everybody thought that last week's business would be the banner, but the next week Feb. 18-23 promises to exceed it. The bill is stronger and patrons are now slow to know it. Charles Sweet vs. the musical burglar is witty and his net bulges with laughs. Carroll Johnson proves himself a master of minstrelsy. Florence Reed has a good monologue. John and Harry Dillon were kindly received. J. K. Gruen and Jennie Platt are sweet singers and scored in The Gipsy Cenus. In place of the Kleists, a very pretty and interesting act was shown by James Farnsworth and Stick and Anita were clever gymnasts. Coming 25-2: George Thatcher, Eleanor Falk, Willis Family, Mr. and Mrs. Joe Keaton, and the Ahmens.—Galaxy Theatre: Agnes Barry, manager; Watson's American Beauties to largest houses of session 14-16. The oleo: Mildred Murray, Lassard Brothers, Spencer Brothers, Dupee and Yale, Allen and Appleton, and Diamond and Marsh. Rose Sydell's London Belles 18-20 are doing a fine business. The principal feature is the acrobatic work of the Watson Sisters. The Van Cools, a clever musical team; Bill Hart, Mattie, Wren, and the Watson Sisters, and James A. La Cava are in the oleo. Painted Parrot Burlesques 21-23.—Items: General Manager Fynes and Maurice E. McLaughlin formerly of THE MIRROR arrived back on Monday. Mr. McLaughlin is soon to assume the management of the new Proctor house in Montreal. Among the White Rats who opened at Proctor's Feb. 18 were Charles R. Sweet, Carroll Johnson, Gruen and Platt, and John and Henry Dillon. The new Proctor Management McLaughlin Thursday morning that the new show had not yet played the night before was sent to New York and found Burlesques and so Stanley Whiting and local talent filled out the week. CHARLES N. PHELPS.

PROVIDENCE, R. I.—Keith's Charles Lowen, long resident manager, of the Star Feb. 18-23, opened to S. E. 49, and there was very little room for other performances. Bella Fox was featured. She looked very pretty in her rich costumes, and sang acceptably. The hits of the bill were made by Hal Davis and Inez Macnealy in a breezy Little sketch, one Christmas Eve, Alice Raymond and John Kirkamp, Kolb and Bill, Willie P. Swentham, Streeter Zouaves, French and Lewis, Le Roy and Levanston, Stebbins, Dick and Alice McAvoy, Bone and Ferguson, two Cyrene, and the Jeffersons. 25-2. The Girl with the Auburn Hair, Ethene Girardon and co., Burlesque and co., Stelling and Roche, two Andalians, Anderson Quintette, Three Cardinals, Joe Goetz, Lovenberg

Sisters, O'Brien, Jennings and O'Brien, John Bouley, and the biograph.—Westminster (George H. Hether, manager): Two burlesques, a series of living pictures, and good specialties made up the entertainment given by The Utopians to large houses 18-23. The oleo contained Garnold and Gilmore, O'Dell and Perry, Froebel and Rue, Whiting and Whiting, the three Hickman Brothers, and Lubin's cinematograph. The City Sports 25-2—Olympic's Spitz and Nathanson, managers; Matt Flynn's Big Sensation on opened with a gaggle of girls, and with a decided house. The entire show was good, and the best seen at this house in a long time. Besides two elaborately staged burlesques, an oleo of decided merit was given. Specialties by Adams and Kelly, Courtney and Nelson, and Grundy Trio. Little Egypt Burlesques 25-2. HOWARD C. REPLEY.

NEW YORK, N. Y.—Ship's Garden Theatre: Big crowds were delighted by a fine bill Feb. 18-23, with Jessie Bartlett Davis as the bright particular star. She sang beautifully. Profle's dogs, masked as human beings, were funny. Paul Baker was popular. Mr. and Mrs. Jeanette Lee made an adorable sketch, as did Bellman and Moore, while James Richmond Gibney gave few changes on his monologue. The McMeekin Sisters did a fine tight wire act. Violet Dale sang sweetly. Daltrell, Stephens and Daltrell were pleasant, and the cinematograph closed the bill.—Court Street Theatre: Watson's oriental Burlesques 18-23 showed two well mounted burlesques, and oleos in which were the Takeawa Japs, Etta Victoria, Evans and Viola, Fyne and Dandy, and Bowditch and J. H. Burlesques 25-2—Cinematograph.—D. H. Hale and the Burlesque entourage did not last out the second week owing to poor attendance and closed prematurely. He will take his co. on the road. FRANK R. WHITON.

ST. LOUIS, MO.—Managers Middleton and Tate are coming money at the Columbia. The White Rats are not bothering them and business is always rushing at their pretty continuous house. The bill Feb. 24 was well balanced and enjoyable. Will H. Fox was an old favorite well received. Allison Troupe presented a good aerobatic turn. Barnes and Sisson had a funny sketch. Week 25-2: Middleton and Middleton, Bertina Gorini, William Cullin Davis, Steffens and Williams, La Gerte, Louise, Harry, June, Bum, Tito, Smith and Campbell, Carrington and H-Band, Maud McIntyre, Tugge and Daniels, Warren and Howard, McFarland and Murray, and the kindred—Belle and Barton's Big Galooty co. did enormous business at the new Standard the opening week 17-23. For week 24 Manager Butler has Bluet and Seaman's A Social Maid. The oleo: Edmina and May Whitmore, Bickel and Watson, Jeannette La Beau, George Bohm, Wroth and Wakefield, and Durham and Gough Bohemian Burlesques 3. J. A. NOTTRE.

LOS ANGELES, CALIF.—Orpheum's Eric Pollock, manager. An excellent company, the same old pull Feb. 11-17. Warren and Blanchard were extremely ludicrous in their sketch. My Wallet, and won a solid laugh. Fay and Clark's pocket comedy. In the Spring of Youth was amusing and went with a rush. Hucker and Lester, wheelists, and Bard Brothers, acrobats, confirmed their wonderful performances. Rose Lee Tyler and the operatic Montmartre. The same charmingly. Swiggett and Clark repeated last week's sketch to much laughter, and Sam Lockhart's acrobatic elephants closed the bill. Tourists 18: The Nine Nobles, Murray and Lane, Katherine Astoria, Lydia and Vinnie Daily, Empire Circus, and Duran, and Tanners. S. E. DEWEY.

ATLANTA, GA.—The third Neil Gwynne to appear here this season was Fanny Elise, who scored a success in the character Feb. 18-23 at the Columbia. She was ably assisted in her sketch by Eva Randolph and Louis Purdie. Bigby Bell in a monologue, and Halpin and Lorenz were also favorites. Others were Lillian Smith, Mile Elkins, Demarest, Mack and co., and the biograph.—The Howard and Emerson co. at the Peacock's 25-2, made a hit. In addition to Howard and Emerson, favorites in the oleo were Kelly and Davis, Kirkie Marion, Anderson and Wallace, Soper and Powers, and Livingstone's family. At Howard's Hotel, Sallie's Oriental Troupe and Living pictures were the chief attractions 18-23. H. A. SUTTON.

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NEW YORK, N. Y.—Poli's Wonderland Theatre S. Z. Poli, manager: Lafayette and his co. gave "sacred concerts" matinee and evening Feb. 17, turning people away. For week 18-23: The Young Young Arms, Jane Whirbeck, Jenny Eddy, the Bert Marshall Quartette, Gardner and Vincent, Monroe, Mack and Lawrence, But and Burt, the McDades, and the virophraph.—Items: Mr. Poli will feature Nat Wills and the Garrison's for 25-2. P. Alonso, former stage-manager, has Bluet and Seaman's A Social Maid. The oleo: Edmina and May Whitmore, Bickel and Watson, Jeannette La Beau, George Bohm, Wroth and Wakefield, and Durham and Gough Bohemian Burlesques 3. J. A. NOTTRE.

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NEW YORK, N. Y.—Poli

THE NEW YORK DRAMATIC MIRROR

MARCH 2, 1907

TOURIST.—**OPERA HOUSE** (John F. Minstrels) Feb. 15; packed. **GRAND OPERA HOUSE** (Grant Kilkies Band) Feb. 27. **MISSOURI GIRL** 28. **QUO vadis?**

OPERA HOUSE (John F. Minstrels) Feb. 15; packed. **American Girl** return Feb. 15; crowded; audience pleased.

THEATRE OF THE GRAND OPERA HOUSE (Grant Kilkies Band) Feb. 27. **ONCE UPON A TIME**—ITEM: Archie Royer, of Royer is visiting here.

JOHN D. HAVEN.—OPERA HOUSE (James Crowthers, The American Girl return) Feb. 15; crowded; audience pleased.

THEATRE OF THE GRAND OPERA HOUSE (J. R. Taylor, manager) quo Vadis Feb. 18; good house and performance. **MARTIN'S U. T. C.** 23.

WHITEHORN.—WHITE'S OPERA HOUSE (Frank P. Hunter, manager) McClosky Stock co. in Led Astray pleased good house Feb. 15.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holly, manager) The Real Widow Brown Feb. 20; good co.; poor house. **Joshua Simpkins** 21.

JOHN D. HAVEN.—OPERA HOUSE (H. W. Holly, manager) Martin's U. T. C. Feb. 15; large and pleased audience. **THE MISSOURI GIRL** 21.

WANSFIELD.—OPERA HOUSE (H. E. Carr, manager) Nielsen's U. T. C. Feb. 25; canceled. **LITTLE TRAMP** 26.

TOM ANDY.—HALF'S OPERA HOUSE (C. T. Ladd, manager) Weeks Concert co. Feb. 27. **A Home-Spun Heart** 4.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager) Dark.

SENOV.—KANE'S THEATRE (John T. Kane, manager) Dark.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bell, Jr., manager) Alabama local, benefit Assistant Manager Lewis Feb. 14; good house; audience pleased. **Harpoont Comedy** on 18-23; good business. **Reportoire: Master and Man, Sapho, The Prisoner of Andersonville, Blow for Blow, Beacon Lights, The Gypsy Queen, The Pay Train, O'Day, the Alderman, and Knobs of Tennessee.** At Piney Ridge 28. Robert E. Martell 25. Dennis Thompson 1. **The Heart of Maryland** 11. In Old Kentucky 13. **Autumn Stock** co. 25-26. **Red, White, and Blue** 25. **Princess and Peacock's Minstrels** (Ella's) benefit 26.

WORCESTER.—OPERA HOUSE (Josh E. Ogden, manager) Mansfield-Patterson co. Feb. 18-21 opened to S. R. O. and made a good impression. **Reportoire: The Minister's Son, A Wasted Life, The Inside Track, A Strike for Gold, Peaceful Valley, Just Before Dawn, and Royal Rags** Bowe-King co. 25-2. **Kennedy's Players** 4-9.

NEWPORT.—THORNTON'S OPERA HOUSE (H. H. Thornton, manager) Elmo Stock co. Feb. 18-21 first half of week in **A Tramp's Daughter, Over the Hill to the Poor House, and Sapho**; packed houses; performance fair. **Kennedy Players** 25-26 canceled.

PATRICK.—OPERA HOUSE (William E. White, manager) Stock co. in **The Two Orphans** Feb. 14-16; good houses; performances satisfactory. **A Celebrated Case** 28-29; big business pleased.

WORCESTER.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager) Our New Minister returned Feb. 18 and delighted a large house.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles H. Leigh, manager) Because She Loved Him So Feb. 14. **Quo Vadis** 15-16; big business; co. good. **Anne Held in Papa's Wife** 16; S. R. O. **A Trip to Connecticut** 19. **The Watch on the Rhine** 20. **Frank Daniels** 25.

CHARLESTON.—ACADEMY OF MUSIC (D. R. Essinger, manager) Una Clayton co. Feb. 11-12, presenting **Bucktail Bound, A Midnight Masquerade, The Sultan's Daughter, and A Wolf of New York**; good houses and performances. **Hillyer's Wonders** 14-15; fair performances; poor houses.

COLLEGE.—OPERA HOUSE (Smithfield and Brown, managers) The Bostonians in **Robin Hood** Feb. 13. **The Councillor's Wife** 16; fair house and performance. **Quo Vadis** 18 pleased large house.

SPARTANBURG.—OPERA HOUSE (Max Greenwald, manager) Luther Mansfield lectured Feb. 18 to large and delighted audience. **Duncan Clark's Minstrels** 28.

CHARLESTON.—AUDITORIUM (Barber and Caldwell, managers) The Bostonians Feb. 16 in **Robin Hood, The Councillor's Wife** 18; performance excellent; small house.

CHARLESTON.—OPERA HOUSE (Evans and Brock, managers) Farmer Dunn's moving pictures Feb. 13. 14 small business; excellent attraction.

SOUTH DAKOTA.

SOOKY PALA.—NEW THEATRE (S. M. Bear, manager) Miss Feb. 12; good co.; good business. **The Hottest Coon in Dixie** 13; pleasing performance; fair house. **Heel in the Ground** 15; fair business; excellent performance. **Madura's Minstrels** 16 did not open in well-filled house. **The Bell of New York** 19. **Joseph Stock** co. 21-22.

CHARADROPS.—OPERA HOUSE (H. M. Bennett, manager) Young Ingoldsby lectured Feb. 9; poor attraction. **Prince Romio** 16; good performance; well-filled house. Speden, chalk artist, 20. **Prince Romio** (return) 23. **Dixie Pringle** co. 4-9.

WATERFALL.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager) Side Tracked Feb. 18.

TENNESSEE.

KNOWLES.—THE VENDOME (Staub and Staub, managers) The Rogers Brothers in **Central Park** Feb. 13. **Princess and Peacock's Minstrels** 16; small house. **What Happened to Jones** 19. **Anna Held** 1, 2.

GRAND OPERA HOUSE (J. J. Boyle, manager) Boyle Stock co. in **Esmeralda** 11-16 pleased large houses; Ethel Barrington, leading woman, made her first appearance, and was well received; **Anna Hollister, Nancy Rice, J. Gordon Edwards, William Stuart, Morris McHugh, W. G. Beckwith, and J. H. Hollingshead** were up to their usual good standard. **Blue-Jean's 12-13, Christopher** 14-22. **ITEMS: E. H. Inniss** in **Drop-Outs** the same, has gone on to record in advance of **The Highwayman**, siling the place of J. Frank Burroughs who has been quite ill here since the ex appeared here 4.

MEMPHIS.—LICETUM THEATRE (Frank Gray, manager) Mrs. Daughter-in-Law Feb. 13, 14 was well received. Rogers Brothers in **Central Park** 15, 16; Harry Glazer in **The Three Musketeers** had a fair house. **When We Were Twenty-one** 22-23.

GRAND OPERA HOUSE (A. E. Morrison, manager) The production of **All the Comforts of Home** by the Hopkins Stock co. 18-23 was success; good business. **Checkers** 24-25.

CHARLOTTESVILLE.—NEW OPERA HOUSE of R. Apke, manager) **The Watch on the Rhine** Feb. 14 pleased a good house. **A Trip to Trampstown** 18; performance fair; good house. **A Jay from Jessieville** 19; good house; fair performance. **Primrose and Peacock's Minstrels** 21. **Quo Vadis** 25, 26. **Frank Daniels** 2.

KNOWLES.—STATUE'S THEATRE (Fritz Staub, manager) **The Watch on the Rhine** pleased to fair house Feb. 13. **Anna Held in Papa's Wife** met with hearty reception 15. **My Daughter-in-Law** to please small audience 18. **A Trip to Trampstown** 21.

CHARLOTTESVILLE.—MASON'S OPERA HOUSE (Ava and Fox, managers) Uncle Josh Spruey 1.

TEXAS.

BROWNSTOWN.—WRIGHT OPERA HOUSE (Wright Opera House Co., manager) Charles H. Donnison, manager; **Ten Nights in a Bar Room** Feb. 12; poor house; account of weather; co. poor. **Edwin Rostell** 18.

ITEM—At the annual meeting of the Wright Opera House Co. last week the directors declared a 50 per cent. dividend, which shows that the co. made money both for itself and the co. playing here during the year. \$800 is the co.'s investment, and the report of Manager Charles H. Donnison states that every legitimate co. of good reputation that played here received little payment and played to appreciative audiences.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Woods, manager) The Hottest Coon in Dixie Feb. 11. **The Evil Eye** 12; good attendance and performance. **Modjeska in King John** 13. **S. R. O.** good performance. **The Highwayman** 17, 18. **Alberta Gallatin** 19. **Quo Vadis** 21. **The Air Ship** 24. **Empire Vaudeville** 25. **The Man from Mexico** 26. **Le Voyage au Soleil** 27, 28. **EMPIRE OPERA HOUSE** (J. F. Arnold, manager) Arnold Stock co. presented, for the first time, **What Mrs. Potter Did**; good performance; fair attendance. Manager Arnold is author of the play.

WACO.—BANKOCK OPERA HOUSE (George Walker, manager) Howard Gould in **Report of Hunt** to capacity; good business Feb. 11; performance pleasing. **The Evil Eye** 14; performance good, receipts \$1,784. **The Highwayman** 16; good business; strong co. **Because She Loved Him So** 6. **Baldwin Melville** co. 7-9. **Arizona** 11. **The Watch on the Rhine** 13. **The Princess Chic** 21.

HOUSTON.—SWEELEY AND COOMBS' OPERA

HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager) The **Evil Eye** drew topnotch house Feb. 11; fair co. Modjeska and Mary Stuart 12. presented King John, Macbeth, and Mary Stuart 13. artistic performances; business anti-satisfactory. **When We Were Twenty-one** 15; large house; audience pleased. **The Fast Mail** 16; fair business. Alberta Gallatin 18. **The Highwayman** 19, 20. **The Man from Mexico** 22, 23.

EXHIBITION.—GRAND OPERA HOUSE (Alice Simon, manager) Howard Gould in **Report of Hunt** Feb. 11; co. capacity; splendid performance. **Boone's Boys** 12; good house. **When We Were Twenty-one** to good business Feb. 12. **Alberta Gallatin in Nell Gwynne** 13; good house; performance satisfactory. **The Fast Mail** 14; small business; fair performance. **Alberta Gallatin** 15. **Quo Vadis** 16.

THEATRE OF THE GRAND OPERA HOUSE (A. Hicks, manager) When We Were Twenty-one to good business Feb. 11. **Alberta Gallatin in Nell Gwynne** 13; good house; performance satisfactory. **The Fast Mail** 14; fair business; good performance. **The Evil Eye** 15; performance pleasing.

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PROFESSIONAL CARDS.

ADAMS, J. K.

At Liberty. Address Mirror.

ALLISON, WILFORD

Tele-Baltimore. Address Mirror.

ANDREWS, LILLIAN

Character, Grand Opera. Bell's Stock Co. on tour.

BANKSON, JOHN W.

As Uncle Si in Private John Allen.

BARRINGTON, ETHEL

Leads, Boyle's Stock Co., Nashville Tenn.

BECKWITH, WILLIAM G.

Leading Juvenile. Re-engaged, Boyle's Stock, Nashville, Tenn.

BRADLEY, LEONORA

Second season Castle Square Stock Co., Boston.

BRANDON, ETHEL

The Bloody, N. C. Goodwin's When We Were Twenty-one.

CAMPBELL, EMERIN

Ingenue. Playing the Whirlwind Co.

CARHART, JAMES L.

Old Men, with Richard Mansfield season 1900-1901.

CLARGES, VERNER

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THE PARISH PRIEST.—The cast last night was good. Mrs. Flora Fairchild made a most distinct success. She was more and womanly and her acting showed a good deal of distinction.—*Actor's Times, Evening Sun, N. Y.*, Aug. 1, 1900.

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OLIVER TWIST.—Eva Taylor's makeup as Nancy is good, her performance spirited and well sustained throughout. The stolen interview on London bridge, at midnight, is wrought with true feeling and the first scene in Sykes' garret made most effective by little touches of womanly weakness, tenderness and sorrow. But it is after Nancy has been chased and hauled to the point of death that the action reaches a climax of "realism," when she squirms, twists and craves in her last agony.—*Advertiser, Boston, Mass.*

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John Waldron's portrayal of Marcus Vinicius showed this capable actor to better advantage than before this season. He is a striking picture of an impetuous Roman tribune and his majestic figure, together with his fine conception of the role, all blended together in a most pleasing manner.—*Actor's Talk, Feb. 2.*

See CENTURY STICK, NEW YORK, N. Y.

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As "BABIE" in THE LITTLE MINISTER.—Miss Creighton was the bright particular star of The Little Minister, which opened at the Fairard Avenue Theatre last night for a week's run. Babie dominated the entire play, and the character was brought out vividly by the gentle manner in which the role was enacted by Miss Creighton, who imparted to it a distinct flavor of originality and created a character delineation. It was a pleasure to witness Miss Creighton's performance. That the very large audience present thoroughly enjoyed it was manifest by the hearty applause which continuously greeted her efforts.—*The Item, Jan. 25.*

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THE LITTLE MINISTER.—Lillian Lawrence was watched with lively interest by the audiences that attended the initial performances of The Little Minister at the Castle Square. Every one wanted to see how she would impersonate Babie. It is a difficult part to sustain for so long a period of time and has the advantage of time and repetition to perfect it. Buttably hard work the two have been then far from being paid off. Lillian Lawrence, who, instead of attempting it as a specialty, merely takes it up in the incidental manner necessitated by stage changes of bill. Had they been required, therefore, allowances would have been gladly made, but Miss Lawrence gave no room for them, so skillful was her interpretation of the part and so buoyantly and wholesomely did she carry it through. It called for a talent that was supplied by her gracefully and with effectiveness. There was color and feeling in Miss Lawrence's Babie, the kind of feeling that gave tone to the whole story and made her off a success of the type that demands warm praise. Her Scotch dialect was excellent.—*Boston Journal, Feb. 12, 1901.*

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LIBERTY HALL.—Before speaking of that, however, I must say something about Mr. Breese as Dr. Bragg's illegitimate son, and those some legs and other physical deformities of the warped Brigadier seem quite wonderful when one remembers how Mr. Breese looked last week on the stage, or this week off. He is a decided acquisition to the company, and the first "heavy man" to any way make good the hole out of which *Advertiser, Boston*.

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IN THIS ISSUE
A WISE GUY CO.

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Miss Montrose did a specialty that is particularly worthy of mention, and she well deserved the plaudits of the audience, which were unstinted given.

DAISY LOVERING, Milwaukee, Academy

Sentinel.—Daisy Lovering met with an ovation when she made her appearance at the Academy last night.

Her Oliver is capital done.

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Miss Maynard appeared in the role of Ruth Bullion and added laurels to those she has already gained here.—*Toronto Evening News*.

MR. PAUL TAYLOR

JENI SPARKLEY in DAIRY FARM.

Paul Taylor, as John Sparkley, was all that could be asked, his bushy country boy was especially good. Mr. Taylor is a young man and if he develops in the line in which he is now cast he has a brilliant future before him.—*Rochester Herald*.

Paul Taylor, as John Sparkley, made a great hit, he "took" the minute he came on the stage and received more applause than any other member of the company.—*Rochester Democrat*.

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Play	Character	Organization	No. of Performances	Play	Character	Organization	No. of Performances	Play	Character	Organization	No. of Performances
Act One done in London. As You Like It. Autumn Leaves. Antony and Cleopatra. A Midsummer Night's Dream. Across the Potomac. A Month in the Country. A Night Off. A Social Highwayman. A Celebrated Case Around the World In So-So Days.	Sometime Reindeer. Lando. Oliver. Octavia. Cesar. Maurice. Leicester. Cast. Baker. Cesar. Spanish.	Repertoire. Stock. Stock. Stock. Stock. Stock. Stock. Stock. Stock.	2 28 8 12 14 14 14 14 14	From Son to Son. For Revenue Only. Fate.	Jas. Hardy John Knowall Granby Jack or Dumas. Norcott. Fitzjocelyn.	Stock Stock Stock Stock Stock Stock Stock Stock Stock	12 12 12 12 8 10	Que Vache. Romance of a Poor Young Man. Bessie. Romeo and Juliet. Romeo and Juliet. Romany Eye.	Vincent. Perromis. Manuel. Dr. Leigh.	Stock. Stock.	29 21 9
Ant Jack. A Romance of Mexico. A Social Highwayman.	Jeffrey. Jack.	Stock.	8	Guy Manning. Held by the Enemy. House with Green Blinds.	Diamond. Col. Prescott.	Stock.	3	Ranch to Ranch. Romeo and Juliet.	Boir. Merle.	Stockwell.	1
Ant Jack. A Romance of Mexico. A Social Highwayman.	Jeffrey. Jack.	Stock.	8	Humble. Hamlet.	Dick. Pudd. Laertes.	Stock.	10	Romeo and Juliet.	Baworth.	Stock.	22
A Night Off. A Celebrated Case Around the World In So-So Days.	Mulberry. Reindeer.	Stock.	10	In Missouri.	First Actor.	Stock.	10	Side Walks of New York.	Col. West.	Stock.	10
Bag of Gold.	Stanton.	Repertoire.	1	Lucifer.	Hamlet.	Stock.	10	New York.	Shemesh.	Stock.	10
Brother for Brother.	Glyndon.	Stock.	15	Jekyll and Hyde.	Jim the Penman.	Stock.	10	The Planter's Wife.	Barrett.	Stock.	9
Belle Brandon.	Houston.	Stock.	4	Lady of Lyons.	Tom.	Stock.	14	The Tigris.	Arthur.	Stock.	8
Bury Oaks.	Col. Werner.	Stock.	12	Lynwood.	Entfield.	Stock.	10	The Strategist.	Burdette.	Repertoire.	10
Baron's Wager.	Octave.	Stock.	12	McGinty.	Cromwell.	Stock.	8	Streets of New York.	Adam.	Stock.	10
By Order of the Czar.	Loris.	Stock.	12	Michael Strogoff.	Compton.	Stock.	10	Fairweather.	Fairweather.	Stock.	10
Chispa.	Monteblanc.	Stock.	12	Monte Cristo.	Laidlow.	Stock.	10	Blodwood.	Ralph.	Stock.	26
Cast.	D'Alroy.	Repertoire.	1	Myles English.	Wilton.	Stock.	10	Side Walks of New York.	Davis.	Keogh.	96
Cast of Sellers.	Clay.	Stock.	6	Macbeth.	Porter.	Stock.	8	New York.	Col. West.	Stock.	10
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"	Brayton.	Stock.	8	Malone and Georgia.	Cork.	Stock.	9	The Strategist.	Burdette.	Repertoire.	10
Capt. Ludlow.	Ludlow.	Stock.	25	My Partner.	Singleton.	Stock.	8	The Phoenix.	Samson.	Repertoire.	24
Checkered Life.	Bill.	Stock.	8	Master and Man.	Jack Walton.	Stock.	8	Turned Up.	Belphegor.	Stock.	18
Cloud Hollow.	Williams.	Tour.	29	Mary Stuart.	Leicester.	Stock.	20	The Wedding.	Stock.	12	
Camille.	Armand.	Stock.	30	Mauda.	Mortimer.	Stock.	10	The Private Match.	General.	Stock.	8
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Dr. Bill.	Dr. Br. Win.	Stock.	30	Old Money Bags.	Chas. II.	Stock.	20	The Wife.	Porter.	Stock.	8
Diplomacy.	Servant.	Jeffrys.	8	Our Boys.	Cartwright.	Stock.	10	The Silver King.	Saunders.	Stock.	8
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"	Severn.	Levi.	5	Our Club.	Iago.	Stock.	15	The Great Ruby.	Baldwin.	Stock.	12
"	Lexison.	Stock.	12	Our Octopus.	Farnborough.	Stock.	10	Tellie.	Porter.	Stock.	10
England's Nest.	Carlyle.	Tour.	180	Our Flirt.	Sunder.	Stock.	14	The Sporting Duchess.	Fitzhew.	Stock.	10
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Faust.	Locusta.	Repertoire.	11	Pygmalion.	Pygmalion.	Stock.	21	Ten Thousand Miles Away.	Porter.	Stock.	10
"	Wagner.	Stock.	10	Galatea.	Porter.	Stock.	4	Uncle Tom's Cabin.	Ferris.	Stock.	12
"	Mephisto.	Mr. Potter.	10	Porter.	Porter.	Stock.	15	"	Hairst.	Stock.	8

SOME of the Things

SOME of the Papers have said:

Lester Lonergan showed himself an earnest and intelligent actor. Detroit Free Press.

L. L. played the role with good judgment and artistic finish. Detroit News.

In a superior cast Lester Lonergan distinguished himself. Alan Dale, N. Y. World.

It was a masterly piece of work. Mr. Lonergan is a strong man in our theatrical world. San Francisco Call.

Mr. Lonergan's Macduff was excellent. His voice is well schooled and he goes from the boudoir of Elizabeth to the field of Dunsinane with eminently appropriate modulation. Louisville Courier Journal.

Upon Mr. Lonergan the severest task of impersonating was laid, and it is fair to say that he acquitted himself with credit. H. Chapp, Boston Advertiser.

Mr. Lonergan is one of the best young romantic actors we have. He reads well, acts gracefully and naturally and has enthusiasm. Peter Robertson, San Francisco Chronicle.

His Atticus was clean cut and forceful, keyed to the same lofty tone as Modjeska's own delicate characterization. Chicago Record.

The finest characterization in the presentation was that of Mr. Lonergan's Octavian. There is a solemn pathos, following the dignity of the grace, to be no pathos, and yet the fine movement that has been perfected in our mental conceptions of blood and splendor as we have read in the pages of history. Not all Romans were like this, to be sure, but for the sake of an ideal if we care for one let us hope that young Octavian was fashioned thus. Austin Hatchaw, Kansas City Journal.

Mr. Lonergan played Joseph Lewis' lover with considerable grace and intelligence. The London Standard.

Mr. Lonergan came to Kansas City with a reputation that his work yesterday showed was no misnomer. Kansas City Star.

This Petronius is not only a man of aesthetic tastes and cultured ideas, but he is also a man who the man and a man who gains dignity from the consciousness of his own superiority. Louis Shouse, K. C. Times.

Mr. Lonergan's Hamlet is a careful, highly creditable and interesting one. Austin Hatchaw, Kansas City Journal.

The expectations of Lester Lonergan's chiefest friends could hardly have compassed the realization of his performance of the Prince of Denmark. His reading of musical intelligence, with force, support, his graceful movement, his skill in control of intonation of blank verse. His voice can speak to be remembered more plausibly while in stock work than in the subtle cloth of Hamlet. Walter Sanford, Kansas City Star.

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